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SALE NUMBER 3963

FREE PUBLIC EXHIBITION

From Saturday, April 2, Until Time of Sale

Weekdays 9 to 6 · Sunday 2 to 5

UNRESTRICTED PUBLIC SALE

April 7, 8, 9

at 2:15 p. m.

EXHIBITION & SALE AT THE

AMERICAN ART ASSOCIATION

ANDERSON GALLERIES · INC.

30 East 57th Street

New York City

SALES CONDUCTED BY

O. Bernet, H. H. Parke, A. N. Bade

and H. E. Russell, Jr.

1932

Drawing Room in the Home of
The Late Louis Guerineau Myers

DEC 14 1932 Lib.

The Private Collection of the Late

LOUIS GUERINEAU MYERS

DUNCAN PHYFE

CHARACTERISTIC EXAMPLES IN HIS MOST BEAUTIFUL DESIGNS, OF BOTH SHERATON AND EMPIRE STYLES INCLUDING SEVERAL PIECES WHICH WERE BELIEVED BY MR. MYERS TO BE UNIQUE

SHERATON AND HEPPLEWHITE

INCLUDING NOTABLE PHILADELPHIA AND BALTIMORE EXAMPLES

RARE PEWTER · GLASS · PORCELAINS

HOOKED AND ORIENTAL RUGS

Sold by Order of

FLORENCE BRAGG MYERS

EXECUTRIX

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC
NEW YORK
1932

IN APPRECIATION

IN the untimely death of Louis Guerineau Myers our American Museums and collectors of Americana have suffered a very great loss. Mr. Myers' collector's life meant much to him, and his intensive study of our early American arts and crafts brought great happiness to him, his wife, and his many friends. He brought to this happy avocation the rare and well trained mind and devotion which won him his position as Treasurer of the Rockefeller Foundations.

Louis Guerineau Myers knew American furniture as does no man today and shared his vast store of knowledge willingly with Museums as well as rival collectors. His appreciation of line, form, and color, coupled with his extraordinary knowledge of craftsmanship, made his opinion invaluable. He was a real collector who experienced the excitement of the quest, the joy of possession, and the delight of the companionship of every piece of his collection.

Mr. Myers felt the responsibility of the ownership of his collection and therefore was an unselfish lender, often at the great sacrifice of comfort in his home. Much of the appeal made by the American Wing and its revelation to the American people of the rare quality of our eighteenth century craftsmanship, and more important still, the demonstration that there was an appreciation of the beautiful among the men who made our Republic possible, was due to Mr. and Mrs. Myers' generosity in lending so freely to this popular addition to the Metropolitan Museum for its opening exhibition.

He knew infinitely more about the touch of the old time craftsman and the wiles of the present day forgers than those of us who frequently called upon him for his decision. His judgment was unerring. There is no one to take his place. His ability and zeal as a collector has long been evidenced in his collections, and his much sought-after advice greatly improved the quality of several of the important collections of American furniture assembled during the past decade.

It is safe to say that had not Louis Guerineau Myers lived, the knowledge of much of the excellence of craftsmanship of our eighteenth century cabinetmakers would not as yet have been known to us. He led the way.

R. T. H. HALSEY

FOREWORD

PERHAPS the most satisfying esthetically of all the furniture popularly termed Colonial is that which reflects the spirit of the three decades ending the eighteenth and beginning the nineteenth century, a period in which England experienced a classic revival in domestic art initiated principally by the Adam brothers, architects, whose creations constituted a definite break with the rococo tradition maintained by France in her position as arbiter of the world of fashion. Hepplewhite, Shearer, and Sheraton, in their attempt to interpret this spirit in practical form, created furniture which for purity of line and sophisticated elegance conforms to the requirements of modern taste to a surprising degree, and it is generally agreed that no other craftsman in America interpreted this classicism in domestic art with such a degree of artistic merit as did Duncan Phyfe, a Scottish immigrant who, beginning in a humble way, rapidly attained the position of New York's leading cabinetmaker.

Phyfe, as a name to conjure with, has attained during the past ten years a prominence among Early American craftsmen not exceeded by Savery, Randolph, or Goddard; and it is widely acknowledged that by his diligent study and scholarly research Louis Guerineau Myers has contributed very largely to our present knowledge of this cabinetmaker and his furniture. The present collection assembled by Mr. Myers maintains the Phyfe tradition and is, without doubt, the most important collection of this cabinetmaker's work in the country.

The exquisite 'Beau Brummel' table is the last word in dainty construction and excels in form similar pieces by Phyfe's English contemporary Sheraton. The pedestal library or breakfast table is a masterpiece of perfect balance and restraint in decoration, and the splendidly carved case of the Gibson and Davis piano made about 1810-15 typifies the disinclination of Phyfe to conform to the lowering standard of quality in evidence at the time. Besides this remarkable group of Phyfe furniture, there are beautiful chairs, single and in sets, in the Chippendale, Hepplewhite, and Sheraton styles, including a chair by James Gillingham of Philadelphia, three superb shield-back chairs from Carrollton, the Baltimore residence of Charles Carroll, signer of the Declaration of Independence, and a set of twelve Sheraton chairs which according to tradition originally belonged to George Clinton, first Governor of the State of New York. A splendid group of mirrors comprise labeled examples by the Elliotts, senior and junior, of

Philadelphia; beautifully festooned and gilded mirrors in the Adam-Hepplewhite style, of New York origin; and others in the architectural style reflecting in their decoration the patriotic sentiment inspired by the naval victories of the War of 1812. This sentiment is also illustrated elsewhere by the number of pieces that are decorated with the national emblems in marquetry.

Complementing this important collection of furniture is the finest group of American pewter objects that it has been our privilege to offer; a representative assortment of early American glass, principally in the three-mold technique; fine porcelains, including the very rare Dr. Wall Worcester, Spode, Chelsea, and Rockingham; Oriental Lowestoft ware, and several fine Chinese and Japanese bowls. The three sessions terminate with a group of hooked rugs and choice Caucasian and Bokhara weaves that provide an appropriate background to a collection well deserving of such a distinguished connoisseur.

The attributions given the furniture in this catalogue were largely made by Mr. Myers, and the work of cataloguing has been greatly facilitated by our free access to the fund of rare material he assembled. The notes appended to numerous descriptions, it will be seen, are in almost every instance Mr. Myers' own. The section describing the pewter owes much to the generous cooperation of Dr. Ledlie I. Laughlin, whose expert knowledge of American pewter is soon to be embraced in book form.

Charles Packer

CONDITIONS OF SALE

1. All bids to be PER PIECE as numbered in the catalogue, unless otherwise mentioned.
2. The highest bidder to be the buyer. In all cases of disputed bids the lot shall be resold, but the auctioneer will use his judgment as to the good faith of all claims, and his decision shall be final.
3. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.
4. The name of the buyer of each lot shall be given immediately after the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address. ¶ A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required. ¶ If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and resold.
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C. BERNET ✓ H. H. PARKE ✓ A. N. BADE

AND H. E. RUSSELL, JR.

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES, INC.
30 EAST 57TH STREET
NEW YORK CITY

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ORDER OF SALE

FIRST SESSION

Thursday Afternoon, April Seventh

Early American Glass	1- 56
Early American Furniture and Decorations	57-174
Early American Coverlets and Hooked Rugs	175-200

SECOND SESSION

Friday Afternoon, April Eighth

Early American Pewter	201-268
Early American Lithographs and Engravings	269-278
Early American Furniture and Decorations	279-380

THIRD AND LAST SESSION

Saturday Afternoon, April Ninth

English, Continental, and Oriental Porcelains Lowestoft, Staffordshire, and American Pottery	381-442
Georgian Silver and Sheffield Plate	443-453
Early American Furniture and Decorations	454-552
Oriental Rugs	553-567

FIRST SESSION

Thursday, April 7, 1932, at 2:15 p.m.

Catalogue Numbers 1 to 200 Inclusive

EARLY AMERICAN GLASS

1. Eight Various Blown Three-mold Glass Cruet Bottles *Circa* 1830

In different patterns; one chipped. [Lot.]
Heights, 4½ and 5½ inches

2. Two Blown Three-mold Clear Glass Hat Salts *Circa* 1830

A finely molded large specimen in good flint glass, and a small one of simple pattern. *Widths, 1¾ and 3½ inches*

3. Seven Sandwich Pressed Lacy Glass Cup Plates *XIX Century*

Six pressed with large daisy and thirteen stars; one very rare, slightly larger, pressed with American eagle and stars, and dated 1831.
Diameters, 3 and 3½ inches

4. Two South Jersey Glass Paperweights *Circa* 1840

Pear-shaped, in green-tinged glass with multicolored interiors simulating iris. Probably made at the Millville Glass Works.
Height, 4 inches

5. South Jersey Glass Tortoise Door-stop and a Paperweight *Circa* 1840

Workman's off-hand pieces, products of a south Jersey bottle glass factory. One in brilliant aquamarine; the other in royal blue. [Lot.]

6. Seven Small Flint Glass Objects *Circa* 1820

Comprising three cordial glasses, three perfume or snuff bottles; some pieces in the three-mold technique; one piece chipped. [Lot.]
Heights, 2½ and 3 inches

7. Two Clear Glass Decanters and Eleven Wine Glasses *XVIII-XIX Century*

Blown decanters, one cut in festoon pattern; nine ribbed funnel-shaped glasses of Stiegel type; two pressed peacock feather pattern goblets of Sandwich type. [Lot.]

8. TWO AQUAMARINE AND ENAMELED GLASS FLASKS *Circa* 1825
Fine ribbed flask of Ohio type in sea-green; clear glass flask enameled with love-birds and a legend in Pennsylvania German, and dated 1824. *Height,* 6½ *inches*

20

9. TEN EARLY AMERICAN FLINT GLASS RUMMERS *Circa* 1810
Funnel-shaped bowls on slightly irregular circular feet; some slightly chipped. *Height,* 3½ *inches*

2 v 1

10. TWO SANDWICH PRESSED GLASS FRUIT DISHES AND TWO CREAMERS *Circa* 1860
Dishes octagonal, pressed in so-called pearl pattern; creamer ewer-shaped, in diamond pattern. [Lot.] *Width of dishes,* 10 *inches*

17 5

11. PAIR EARLY AMERICAN CUT CLEAR GLASS FRUIT COMPOTES *Circa* 1840
In Waterford style, the paneled bowls with scalloped edges and knopped sockle on spreading foot; engraved with initial L. Rims slightly chipped. *Height,* 10 *inches; diameter,* 10½ *inches*

20

12. TWO BLOWN THREE-MOLD CLEAR GLASS DECANTERS *Circa* 1830
In fine baroque pattern consisting of spiral ribbing or fluting and a band of diamond daisy ornament; spirally ribbed spherical stopper. One slightly chipped. *Height,* 11 *inches*

25

13. TWO EARLY AMERICAN FLINT GLASS FLUTED URNS *Circa* 1810
Graceful campana shape, the lower part fluted, on ringed socle and slightly irregular foot; one finely etched with swags of formal floral ornament. Good quality and rare.

30

14. TWO BLOWN THREE-MOLD CLEAR GLASS DECANTERS *Circa* 1830
Club-shaped; uncommon molded pattern of square sunburst enclosing 'portcullis', vertical and diagonal ribbing, and quilted ornament. Sunburst stoppers. *Height,* 11½ *inches*

30

15. THREE BLOWN THREE-MOLD CLEAR GLASS DECANTERS *Circa* 1830
Molded with sunburst, quilting, and ribbing. Spherical stoppers. *Height, about* 11 *inches*

30

16. SET OF TWELVE SANDWICH PRESSED GLASS WATER GOBLETS
Circa 1870

35. Bowls pressed in small diamond pattern, on hexagonal socle and spreading foot. Good pattern. *Height, 6½ inches*

17. NEW ENGLAND BLOWN AMBER GLASS BOWL AND MUG
Circa 1830

2) 10 Bowl spherical with flaring lip; mug cylindrical with crimped handle. [Lot.] *Heights, 4¼ and 5½ inches*

18. PAIR SANDWICH PRESSED OPAQUE WHITE GLASS BIRD DISHES
Circa 1870

30. Covered dishes molded in the form of swans in nests, in milk-white glass. Very rare in this form. *Length, 7¼ inches*

19. PAIR SOUTH JERSEY AQUAMARINE SMALL GLASS PITCHERS
Circa 1825

45. Faintly swirled spherical body, ringed flaring neck and loop handle. Rare. *Height, 4 inches*

20. BLOWN GREEN GLASS PITCHER *Circa* 1830
Ovoid, with short flaring neck and irregular loop handle. Good quality and color. New York type. *Height, 7¼ inches*

17 10

21. FOUR SANDWICH AGATE COLORED PRESSED GLASS OBJECTS
Circa 1870

25. A circular compote, pair of flower vases, and a beaker in opaque richly mottled amethyst- and milk-white glass. [Lot.]
Height of vases, 9 inches

22. FOUR SANDWICH CANARY YELLOW PRESSED GLASS CANDLESTICKS
Circa 1845

40 Hexagonal baluster stem with petaled dome base.
Height, 7¼ inches

23. PAIR SANDWICH PRESSED CLEAR GLASS DOLPHIN CANDLESTICKS
Circa 1840

40. Molded in dolphin pattern, with urn sconce and square base; one slightly chipped. *Height, 10½ inches*

24. ELEVEN BRISTOL COBALT BLUE GLASS FINGER BOWLS
XIX Century

40-

Good color and quality. *Diameter, 4¾ inches*

From the Derby family, Salem, Mass.

25. FOURTEEN VARIOUS EARLY AMERICAN WINE GLASSES 1770-1820

Stiegel and later type, one with fine cotton twist stem, two with blown hexagonal stems; a few slightly chipped. [Lot.]

35-

Heights, 4½ to 6½ inches

26. SANDWICH FLECKED CARNELIAN BLOWN GLASS BOTTLE
Circa 1840

20-

Rare piece; spherical with narrow neck, simulating richly marked quartz. *Height, 6¼ inches*

27. SANDWICH SAPPHIRE BLUE BLOWN GLASS FISH BOWL *Circa* 1840

Spherical bowl decorated in relief with superimposed pieces of glass simulating fish, on ringed socle and bell-shaped foot with folded rim. Deepening in color to a beautiful sapphire blue in parts.

420-

Height, 14 inches; diameter, 10½ inches

Note: 'This is, in the writer's experience, the most important piece of Sandwich glass that has survived.'—L. G. M.

Girl Scouts Loan Exhibition, American Art Association-Anderson Galleries, Inc., 1929

[See illustration]

[NUMBER 27]

28. PAIR SANDWICH BLOWN AND PRESSED CLEAR GLASS CANDLESTICKS *Circa* 1840

30 - Baluster-shaped blown stem on stepped quatrefoil molded base. Rare. *Height,* 10¾ *inches*

29. NINE ENGRAVED AND CUT RUBY WINE GLASSES AND NINE FINGER BOWLS *XIX Century*

50- Etched with bands of leafage and diaper work. Glass of this type was produced at the Sandwich glass factory in Massachusetts. A few chipped. [Lot.]

From the Derby family, Salem, Mass.

30. EIGHT SANDWICH GLASS SMALL OBJECTS 1830-70

25. Large green hat salt, two pressed deep blue and aquamarine salts or paperweights, cobalt diamond pattern Christmas light, two opaline and ruby basket salts, blue snuff bottle, and a rare dolphin-pattern clear glass spill-holder. [Lot.]

31. AQUAMARINE GLASS BOWL AND FIVE SMALL TUMBLERS *XVIII-XIX Century*

25. Wistarberg mortar-shaped bowl with folded rim; five plain small tumblers probably of New York origin. [Lot.]

Height of bowl, 4½ *inches; diameter,* 6¼ *inches*

32. EARLY AMERICAN DECORATED GLASS CORDIAL SET, IN CASE *XIX Century*

25. Six gold-decorated square bottles with stoppers, six smaller bottles, and two small goblets; possibly early Sandwich glass. In fitted walnut case clamped with iron. *Width,* 16 *inches*

33. PAIR SANDWICH CLEAR GLASS WATER PITCHERS *Circa* 1870

30 Ovoid, molded in diamond pattern with flaring spout, loop handle, and chrysanthemum-pattern foot. Rare because of their size, the largest produced at the Sandwich factory. *Height,* 9 *inches*

34. TWO OHIO PURPLE AMETHYST BLOWN GLASS BOTTLES *Circa* 1830

30- Bulbous, one with depressed base, one with almost flat base, with rough pontil. Rare in this color. *Height,* 7 *inches*

35. PAIR BLOWN THREE-MOLD CLEAR GLASS DECANTERS *Circa* 1830

50 Molded in diamond, daisy, and vertical and diagonal ribbed pattern; spherical stoppers. *Height,* 10½ *inches*

36. THREE BLOWN THREE-MOLD CLEAR GLASS DECANTERS *Circa* 1830
Molded in sunburst, quilted, and ribbed pattern; spherical stoppers.
Height, 10¼ *inches*

37. TEN BLOWN THREE-MOLD GLASS SMALL GOBLETS *Circa* 1830
Bowls molded in diamond and ribbed pattern, on plain foot. One slightly varies in shape. Wine glasses in the blown three-mold technique are exceedingly rare. *Height,* 3¾ *inches*

Note: 'To my knowledge this is the only existing set of wine glasses in this technique.'—L. G. M.

38. BLOWN THREE-MOLD FLINT GLASS CREAMER *Circa* 1830
Slightly bulbous, molded in sunburst, diamond, and ribbed pattern. Very rare. *Height,* 4 *inches*

39. FOUR BLOWN THREE-MOLD CLEAR GLASS HAT SALTS *Circa* 1830
In form of high hat molded in varying sunburst, quilted, and ribbed patterns. *Height, about* 2¼ *inches*

40. FOUR BLOWN THREE-MOLD CLEAR GLASS HAT SALTS *Circa* 1830
Similar to the preceding, but slightly smaller.
Height, about 2¼ *inches*

41. FOUR BLOWN THREE-MOLD CLEAR GLASS HAT SALTS *Circa* 1830
Similar to the preceding. *Height, about* 2¼ *inches*

42. TWO BLOWN THREE-MOLD CLEAR GLASS DECANTERS *Circa,* 1830
Finely molded with vertical and diagonal ribbing, hobnail or quilted ornament; the bodies and neck ringed, in old Waterford style. Spherical stoppers. *Height, about* 10½ *inches*

43. SANDWICH BLOWN CLEAR GLASS FISH BOWL *Circa* 1840
Spherical bowl with flaring lip, on ringed socle and folded bell-shaped foot. Rare in this quality.
Height, 14½ *inches; diameter,* 10½ *inches*

44. PAIR SOUTH JERSEY PINK SWIRLED CLEAR GLASS BALLS ON AMBER STANDS *Circa* 1840
The balls decorated with a series of loops or draggings in opaque pinkish white in the *millefiori* technique; the blown amber glass stands baluster-shaped, with bell-pattern foot. An assembled lot.
Height, 15 *inches*

45. PAIR SANDWICH PRESSED CLEAR GLASS COVERED COMPOTES *Circa* 1850

80 Bowl and cover in allover diamond pattern, on hexagonal socle and plain circular foot. Rare. *Height,* 12½ *inches*

46. TWO SANDWICH PRESSED CLEAR GLASS COVERED COMPOTES *Circa* 1850

90 Similar to the preceding. *Height,* 12 *inches*

47. PAIR SANDWICH PRESSED CLEAR GLASS COVERED LOW COMPOTES AND A JAR *Circa* 1850

55 Matching the preceding. *Heights,* 8 *and* 10 *inches*

48. PAIR EARLY AMERICAN BLOWN CLEAR GLASS URNS WITH COVERS *Circa* 1830

30 Goblet-shaped, the lower part of bowl fluted, on baluster socle and circular foot; pointed and fluted cover with round finial. Fine quality. *Height,* 13¼ *inches*

49. WATERFORD FACETED FLINT GLASS BOWL ON FOOT *Circa* 1790

55 Superb example of glassmaking, the bowl blown in a series of diamond facets, on baluster socle and square foot molded in chrysanthemum pattern. Has fine tone. *Height,* 8¾ *inches; diameter,* 9¼ *inches*

50. SET OF THREE SANDWICH PRESSED CLEAR GLASS COMPOTES *Circa* 1850

60 Molded in a concentric diamond pattern, with serrated edge, on shaped socle and circular foot.
Height, 5 *inches; diameter,* 11 *inches*

30 51. PAIR BLOWN THREE-MOLD CLEAR GLASS DECANTERS *Circa* 1830
Club-shaped, molded in diamond, daisy, quilted, and chevron pattern; spherical stoppers. *Height,* 10½ *inches*

35 52. PAIR BLOWN THREE-MOLD CLEAR GLASS DECANTERS *Circa* 1830
Similar to the preceding. *Height,* 10½ *inches*

35 53. THREE BLOWN THREE-MOLD CLEAR GLASS DECANTERS *Circa* 1830
Similar to the preceding. *Height,* 10¼ *inches*

54. SANDWICH PRESSED CLEAR GLASS COVERED COMPOTE *Circa* 1840
One of the finest pieces of thumb-print molded Sandwich glass extant. Bowl and cover spherical with pumpkin-shaped finial, fluted socle and scalloped circular foot; allover thumb-print pattern.
Height, 15½ *inches*

190-

55. SANDWICH THUMB-MOLDED CLEAR GLASS FRUIT COMPOTE
Circa 1850
Large flaring bowl, pressed in a single mold in an allover thumb-print design, on fluted socle and similarly molded scalloped foot. Very rare in this size and quality. *Height,* 12 *inches; diameter,* 14 *inches*

200-

56. AMBER BROWN BLOWN GLASS DEMIJOHN *Circa* 1840
Pumpkin-shaped bottle, probably Pittsburgh glass.
Height, 19 *inches*

15

EARLY AMERICAN FURNITURE AND DECORATIONS

57. TWO TURNED WOOD WATCHMAN'S RATTLES
American, Early XIX Century
Two rattles of oak and ash.

10-

58. TWO BRASS CANDLESTICKS AND A WICK LAMP
American, XVIII-XIX Century
Candlesticks of Queen Anne design; oil-burning wick lamp with tray base. [Lot.] *Heights,* 6½ *and* 7½ *inches*

75

59. PAIR BRASS FIRE TOOL RESTS AND THREE PAIRS JAMB HOOKS
American, Circa 1800
Pair rests for fire hearth implements of good design on shell feet; three pairs of jamb hooks of varying patterns. Rare. [Lot.]

85

60. PINE AND PEWTER CANDLE MOLD *Circa* 1820
Mold for twenty-four tallow candles, the pewter pipes held by a wooden form. *Height,* 18 *inches; length,* 22½ *inches*

20

61. OAK AND PINE YARN WINDER *American, Early XVIII Century*
Composed of two cross pieces with inserted pegs to hold the yarn, revolving on turned shaft doweled into heavy block base.
Height, 33 *inches*

20

62. TWO CARVED MAHOGANY AND CHERRYWOOD TRAYS
American, XVIII Century
50- One oblong with scalloped corners; one circular with molded edge. Very rare. *Width, 16 inches*

63. CARVED OAK DESK BOX *New England, circa 1700*
Portable piece in light oak with good surface, fitted with five small drawers, the molded slant lid with original iron butterfly hinges.
30- *Height, 10 inches; length, 22½ inches*

64. EMPIRE BRONZE TABLE LAMP *American, XIX Century*
Columnar, the domed and frosted glass shade finely cut with lyre and formal floral decoration. Fitted for electricity.
35- *Height, 31½ inches*

65. PAIR COLONIAL BRASS STEEPLE-TOP ANDIRONS
Vase and baluster design on splayed feet. *Height, 25 inches*

35- 66. PIERCED BRASS FENDER *American, circa 1800*
Pleasing small curb, pierced in lattice pattern on small ball feet.
55- *Height, 9½ inches; length, 33½ inches*

67. MAHOGANY FRAMED WALL MIRROR *American, circa 1830*
Rectangular, and deeply molded.
Height, 21 inches; width, 18 inches
15

68. SMALL CARVED CHERRYWOOD MIRROR *American, circa 1800*
Molded oblong frame with semi-circular top in light wood.
10 *Height, 18 inches; width, 10½ inches*

69. PAIR BRASS ANDIRONS, POKER, SHOVEL, AND TONGS
American, circa 1785
60 Andirons of column and urn pattern on splayed feet, brass handled shovel, tongs, and poker. [Lot.] *Height of andirons, 19½ inches*

70. BRASS-TRIMMED WIRE FENDER *American, circa 1800*
50- Wire-mesh sides in lattice pattern, brass rim, finials, and feet.
Height, 12 inches; length, 46 inches

71. PAIR BRASS ANDIRONS, SHOVEL AND TONGS *American, circa 1800*
25- Andirons of baluster and ball pattern on splayed feet, brass-handled shovel and tongs. [Lot.] *Height of andirons, 18 inches*

72. FOUR EARLY AMERICAN BRASS AND COPPER OBJECTS
XVIII-XIX Century

30 Pierced brass fender in sunflower design; engraved brass warming pan; two helmet-shaped scuttles. [Lot.]
Length of fender, 40 inches

73. PAIR BRASS AND IRON ANDIRONS *American, circa* 1790

55 Baluster-shaped iron pillars on splayed feet, with brass faceted finials.
Height, 30½ inches

74. BRASS-TRIMMED WIRE FENDER *American, circa* 1800

65 Pleasing small size, wire mesh sides in lattice design, brass rims and balustered rail, finials, and feet. *Height, 15 inches; length, 33 inches*

75. TWO CARVED AND PAINTED PINE STOOLS
Pennsylvania, Early XIX Century

15 Bamboo-turned Windsor stool; and oblong stool on shaped supports painted red and black. [Lot.]

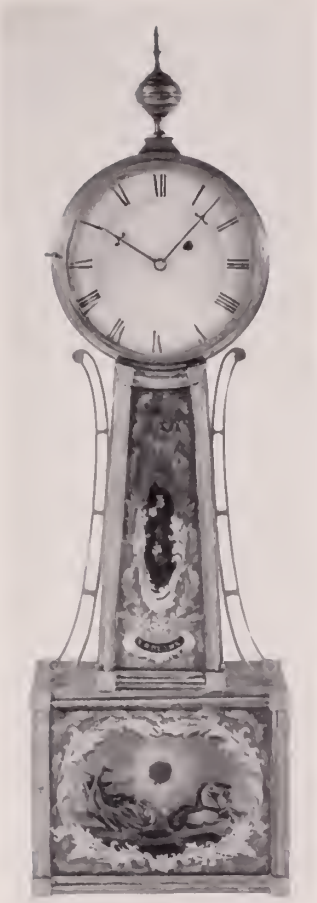
76. CARVED AND GILDED CONVEX GIRANDOLE MIRROR *Circa* 1810

130 Molded circular frame ornamented with a series of small spheres, surmounted by a carved grotesque animal ornament and scrolled acanthus leaves. Mounted with two sconces for candles.
Height, 28 inches; width, 18 inches

77. MAHOGANY FRAMED WALL MIRROR *American, circa* 1830
Height, 25½ inches; width, 19½ inches

80 78. SHERATON INLAID MAHOGANY AND BIRD'S-EYE MAPLE BOW-FRONT BUREAU *New England, circa* 1800
Curved front contains four beaded drawers in bird's-eye figured golden maple, banded with mahogany and other woods and furnished with a set of *repoussé* brass oval handles. At the corners are reeded round pilasters extending into ringed and tapered short legs.
Height, 36½ inches; length, 43 inches

Pair 79. SHERATON MAHOGANY WRITING CABINET
Duncan Phyfe, New York, 1800-10
Consisting of a cabinet of shelves and small drawers enclosed by a pair of solid doors with figured panels surmounting a table with three drawers and four turned and tapered round legs with brass ball feet. *Height, 5 feet 3½ inches; width, 36 inches*



[Number 80]

80. Finely Decorated Parcel-gilded Banjo Clock
R. W. Drown, Newburyport, Mass, 1810-20

450 Case of light mahogany faced with rope-pattern moldings framing glass panels; the lower glass decorated in colors and gold with Neptune riding in a sea chariot, the upper panel with a cartouche of foliage and the maker's name on a scroll, *R. W. Drown.* Dial surmounted by brass finial. Very rare. *Height,* 33½ *inches*

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[See illustration]

15 81. Sheraton Mahogany Wall Mirror *American, circa* 1810
Reeded and molded oblong frame; mirror glass in two sections.
Height, 29 *inches; width,* 15 *inches*

82. Two Maple Slat-back Chairs *American, XVIII-XIX Century*
Ladder-back rocking chair painted white; and arrow-back chair.

83. Sheraton Curly Maple Candlestand *American, circa* 1810
Shaped oblong top in fiddle-back maple tilting on vase and club turned pedestal and curved tripod.
Height, 29 *inches; width,* 18½ *inches*

84. Turned Maple Screw Candlestand *American, XVIII Century*
Circular tray revolving on threaded shaft and four turned and raked legs. Candle socket missing. *Height,* 29 *inches*

85. Mahogany Dish-top Tripod Table *American, XVIII Century*
Circular top with slightly raised and molded edge tilting on 'bird-cage' turned pedestal and cabriole tripod. A few repairs.
Height, 27 *inches; diameter,* 22 *inches*

86. Maple Dutch-footed Side Chair *American, circa* 1735
In the Queen Anne taste, with solid vase splat, curved crest, turned posts, and old rush seat.

87. Queen Anne Inlaid Walnut Ball-foot Writing Desk
Pennsylvania, Early XVIII Century
Body contains two small and four long drawers paneled with line inlay; above these a hinged slant flap inlaid with a star in light wood encloses a series of small drawers and pigeonholes. On ball feet.
Height, 40 *inches; width,* 36½ *inches*

88. Sheraton Mahogany Breakfast Table *American,* 1800-10
Molded oblong top with rounded corners, tilting on vase-shaped pedestal and four outsplayed and grooved legs ending in brass paw feet. *Height,* 29 *inches; length,* 4 *feet* 7 *inches*

89. Set of Eight Decorated Hitchcock Side Chairs
American, circa 1815
Slightly conforming back with arched and turned crest rail; rush seat, ringed spindle legs and stretchers. Chairs of late Sheraton design, gold stenciled with fruit and foliage, and painted to simulate rosewood.

90. Small Shell-carved Walnut and Pine Mirror
American, circa 1790
Small square mirror fancifully carved at the top and corners with sunburst and shell motives. *Height,* 20½ *inches; width,* 14 *inches*

[Number 91]

91. Set of Six Eagle Splatted Stenciled Hitchcock Side Chairs
American, 1810-20

Flaring back with deep crest rail, the splat fret carved and painted in spread eagle pattern; rush seat, ringed and tapered supports. Painted to imitate rosewood, with touches of gold at the turnings; the crest rail with cornucopiæ of flowers.

360

Note: 'The Hitchcock factory was but one of many manufacturers of this variety of chair. This set descended in a New Jersey family and they were doubtless made in that state. The eagle slat places them in the upper reaches of interest and value. The decoration is gilt on a grained background.'—L. G. M.

[See illustration of one]

92. Inlaid Mahogany and Curly Maple Bureau with Secretary Drawer *American, Early XIX Century*

Pair

Constructed almost entirely of fiddleback light maple, the drawer fronts with satiny texture. The top drawer fitted for writing purposes, with let-down front banded in mahogany. A shaped gallery borders the top. *Height,* 4 *feet* 2 *inches; width,* 42 *inches*

93. CARVED MAHOGANY AND BIRD'S-EYE MAPLE BOW-FRONT BUREAU
American, circa 1810

Curved front contains four beaded drawers in bird's-eye maple, furnished with a set of *repoussé* brass handles of later date. Drawers flanked by ringed pilasters extending into turned short legs. A hand-written note pasted at the rear of the top drawer reads: *George Washington Case bought this bureau, Jan. 15th, 1892.*

40-

Height, 42 *inches; width,* 42 *inches*

94. SHERATON INLAID MAHOGANY CARD TABLE
New England, circa 1800

Hinged top cut in graceful yoke curves; frieze in crotch mahogany paneled with stringings of satinwood and banded in cross-cut rosewood; half-round pilasters at corners extend into reeded and tapered legs carved with leafage on the upper section.

190

Height, 30 *inches; length open,* 36 *inches*

95. TURNED AND PAINTED MAPLE BANISTER-BACK ARMROCKER
American, circa 1725

Back with four upright split balusters, shaped crest rail and vase-turned posts. Sloped arms, turned front post and stretcher, rush seat. Has chintz cushion.

20

96. SMALL CARVED AND PAINTED PINE MIRROR *American, circa* 1770

Chamfered oblong frame with fret-carved high crest. Retains old dark paint. *Height,* 18½ *inches; width,* 9½ *inches*

15

97. SHERATON CARVED MAHOGANY SIDEBOARD
Duncan Phyfe, New York, 1800-10

Commodious piece, somewhat higher than is generally found. Front with slightly projecting centre equipped with seven cutlery and bottle drawers and three cupboards, the central cupboard recessed. Four reeded and tapered front legs terminating in brass ball feet; four chamfered and tapered rear legs.

200-

Height, 46 *inches; length,* 6 *feet* 3 *inches*

Note: 'The distinctive Phyfe touches are the quality of the veneers, the form of the feet, and, particularly, the design of the carving.'—L. G. M.

98. MAHOGANY FRAMED WALL MIRROR *American, circa* 1830

Deep molded oblong frame in figured 'Spanish' mahogany.

20

Height, 29 *inches; width,* 21 *inches*

99. SHERATON FIGURED MAPLE SIDE TABLE *American, circa* 1810

Rectangular top table with hinged leaf, shaped frieze, and five ringed and tapered supports. *Height,* 29 *inches; length,* 38 *inches*

40

[NUMBER 100]

100. INLAID MAHOGANY BUREAU DECORATED WITH AMERICAN EAGLE MARQUETRY *New York,* 1800-10

Amply proportioned case of four beaded drawers furnished with gilded metal oval handles; the top drawer, which is of greater depth than the others, is inlaid with an oval panel of crotch mahogany flanked by two lozenge medallions inlaid with American eagle, shield, and seventeen stars in tinted woods. Valanced skirt curving into French bracket feet. *Height,* 43½ *inches; length,* 44½ *inches*

4vs-

Note: 'A large example of mahogany, with two fine representations of the National Arms inlaid in triangular backgrounds of satinwood. Probably of New York workmanship.'—L. G. M.

[See illustration]

101. CHIPPENDALE CARVED WALNUT TALL-CASE CLOCK
James Peters, Philadelphia, circa 1770
Tall case of light brown walnut, the corners chamfered and reeded, the arched pendulum door showing rich crotch figure, the lower part embellished with cyma-curved panel. Pilastered and scrolled hood decorated with applied scroll, acanthus, and rosette carving encloses the arched metal dial which shows phases of the moon, is painted in gilt with conch shells in the spandrels, and bears the maker's name. *Height,* 7 *feet* 9 *inches*

170-

102. PAIR TURNED MAPLE BANISTER-BACK SIDE CHAIRS
American, XVIII Century
Straight back composed of vase-turned posts, four grooved upright slats, and two horizontal rails. Rush seat, turned spindle brace.

60-

103. CHIPPENDALE CARVED WALNUT BUREAU *Pennsylvania, circa* 1770
Rectangular case of four graduated drawers in Virginia walnut with crotch figure; molded top, chamfered and reeded corners, ogival bracket feet. *Height,* 37 *inches; width,* 39 *inches*

60-

104. SHERATON DECORATED MAPLE CANDLESTAND
New England, circa 1815
Oval top painted with a lake scene in an oval medallion on a black and gold ground; tilting on turned pedestal and splayed tripod with ball feet. *Height,* 27 *inches; width,* 22 *inches*

35

105. HEPPLEWHITE MAPLE AND CHERRY SWELL-FRONT BUREAU
American, circa 1800
Curved front contains four beaded drawers in light maple with satiny texture, furnished with a set of *repoussé* brass handles. Valanced skirt curving into French bracket feet. Pleasing combination of woods. *Height,* 38½ *inches; width,* 38½ *inches*

130-

106. SHERATON CARVED MAHOGANY LOVE-SEAT *American, circa* 1795
Two-chair-back small settee with molded and grooved frame, reeded and leaf-carved colonette splats; seat in green velours. With repairs. *Length,* 42 *inches*

55-

[Number 107]

107. Pair Hepplewhite Carved Mahogany Shield-back Side Chairs *Baltimore, circa* 1790
Molded shield back framing reeded openwork splat in the Gothic taste, carved on the upper part with three groups of acanthus leafage and converging to a carved sunflower motive at the base. Tapered square legs with stretchers; seat in amber velvet. Fine quality.
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400.

[See illustration of one]

108. TURNED MAPLE SLAT-BACK ARMCHAIR *American, circa* 1730
Ring-carved and vase-turned posts with baluster finials; four curved slats, rush seat, turned spindle underbracing.

30-

109. MAHOGANY KNEE-HOLE DRESSING TABLE
Duncan Phyfe, New York, 1820
Oblong top, the front equipped with four drawers with chased oval brass handles surrounding an arched knee space; on ringed and tapered round legs braced with a slightly curved undershelf.
Height, 35 *inches; length,* 36½ *inches*

85-

110. SHERATON CARVED MAHOGANY WORK TABLE
New England, 1800-10
Small oblong table with canted corners to which are applied leaf-carved pilasters extending into reeded, tapered, and turned legs. Top bordered with gadroon molding contains a fitted drawer in figured mahogany and a pull-out sewing bag of yellow taffeta with small brass knobs. *Height,* 29 *inches; width,* 19½ *inches*

240-

111. PAIR TURNED MAPLE SLAT-BACK SIDE CHAIRS
American, XVIII Century
Uncommonly well turned posts with urn finials; three curved slats, rush seats.

40-

112. HEPPLEWHITE INLAID MAHOGANY CARD TABLE
American, circa 1790
Hinged top cut in pleasing curves; frieze of crotch mahogany banded and inlaid with checkered fillets and stringings of light and dark wood. Four tapered square legs inlaid with pendent husk ornament, the dies with oblong medallions of ripple-figured satinwood.
Height, 31 *inches; length open,* 37 *inches*

160-

45-

113. PAINTED AND STENCILED HITCHCOCK BENCH
American, circa 1820
Oblong top of framed rush on eight ringed and tapered spindle supports. Painted to imitate rosewood; touches of yellow at the turnings.
Length, 56 *inches*

114. SHERATON CARVED MAHOGANY CARD TABLE
Henry Connelly, Philadelphia, 1810

Hinged top cut in graceful yoke curves and reeded on the edge; conforming frieze in crotch mahogany, four reeded and tapered legs carved with acanthus and triglyphs on the upper section. Top lined with old worn felt. *Height,* 39½ *inches; length open,* 17½ *inches*

180

Note: 'For quality of cabinet work and design the present table leaves nothing to be desired; the acanthus and triglyph carving on the supports differs from that found in the work of Phyfe and justifies an attribution to the above-named recently discovered cabinetmaker.'—L. G. M.

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50 115. SMALL CARVED AND GILDED WALL MIRROR WITH AMERICAN EAGLE DECORATION *American, circa* 1810

Molded frame with rope-pattern beading and ball-decorated pediment, the deep glass frieze decorated with the American eagle and shield in an oval medallion festooned with flowers in gray, blue, and gold. *Height,* 23½ *inches; width,* 17 *inches*

65 116. PAIR DECORATED 'FANCY SHERATON' SIDE CHAIRS
Thomas Ashe (?), New York, circa 1815

Late Sheraton design: flaring square back, rounded rush seat, tapered supports. Retains old ivory, sepia, and gold stencilling.

Note: A portrait of Thomas Ashe painted by John Wesley Jarvis was loaned by Mr. L. V. Lockwood to the Girl Scouts Loan Exhibition, 1929.

117. MAHOGANY WALL MIRROR *American,* 1830

17 10 Deeply molded and chamfered in figured mahogany veneer.
Height, 30 *inches; width,* 21 *inches*

118. SMALL DECORATED BLACK AND GOLD WALL MIRROR
American, circa 1815

15 Pilastered oblong frame, the glass frieze painted with a lake scene in colors. *Height,* 30½ *inches; width,* 14 *inches*

[NUMBER 119]

[NUMBER 120]

119. SHERATON CARVED AND GILDED WALL MIRROR WITH WAR OF 1812 DECORATION *New England, circa* 1815
Molded frame with rope beading and ball-decorated cornice with glass frieze decorated in colors with a representation of Perry's victory, in a border of blue and gold fruit and foliage. Very rare.
Height, 33½ *inches; width,* 20 *inches*

230

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[See illustration]

120. SHERATON CARVED AND GILDED WALL MIRROR WITH WAR OF 1812 DECORATION *New England, circa* 1815
Similar in shape to the preceding; glass frieze decorated in colors with a representation of the engagement between the frigates *Constitution* and *Guerriere,* the title misspelled *Gurriere.* Very rare.
Height, 33½ *inches; width,* 20½ *inches*

150

[See illustration]

121. SHERATON CARVED AND GILDED WALL MIRROR WITH WAR OF 1812 DECORATION *New England, circa* 1815

Molded with rope pattern and ball-decorated pediment. The deep glass frieze decorated with a representation of the engagement between the frigates *Constitution* and *Guerriere* in colors, in a border of flowers and leaves. Rare.

140

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Height, 30½ *inches; width,* 18 *inches*

122. SHERATON CARVED AND GILDED WALL MIRROR WITH WAR OF 1812 DECORATION *New England, circa* 1815

Molded upright frame embellished with rope-pattern beading and a series of small spheres; the glass frieze painted with a representation in colors of the U. S. Frigate *Constitution* flying the Stars and Stripes at the stern, in a black and silver border.

230

Height, 37½ *inches; width,* 21 *inches*

123. TURNED MAPLE SCROLL-CRESTED BANISTER-BACK SIDE CHAIR *American, circa* 1720

Tall back composed of ring-turned posts with dainty finials, four hickory upright split balusters capped with a pierced and carved crest in C-scroll and leaf design. Rush seat, turned spindle brace.

50

124. SHERATON BLACK AND GOLD PAINTED CANDLESTAND *American, circa* 1810

Octagonal top on vase baluster pillar and curved tripod. Rare.

25

Height, 27 *inches; width,* 16½ *inches*

125. SHERATON INLAID SATINWOOD 'BEAU BRUMMEL' *English, circa* 1800

Small rectangular dressing stand in fine fiddle-back light satinwood, banded with tulipwood, ebony, and holly. Top with two hinged flaps uncovering interior ingeniously fitted with small boxlike compartments, receptacles, divisions, and a mirror on strut, enriched with ivory knobs. Front, with arched knee-space, contains four drawers and a blind drawer with small turned amboyna wood knobs; tapered square legs ending in small casters.

300

Height, 33½ *inches; width,* 28 *inches*

Note: 'A number of these attractive dressing tables have been imported from England in recent years, but the structural features of this one are more definitely American than English. The satinwood veneer is laid in mahogany. Excepting the borders, no other woods than these two appear in its composition. The English cabinet-makers used thin oak more often than not in the interiors of such pieces. The figured veneer on the front and top is surrounded by kingwood borders. The piece was purchased from the Chetwood family of Elizabeth, New Jersey. It was an heirloom from the Phelps family. Its American origin is thus measurably confirmed. In the writer's opinion, it was made in New York. It might easily have been made by a cabinet-maker ranking with the artisan who created the Sheraton piano case elsewhere illustrated.'—L. G. M.

Exhibited at the Metropolitan Museum of Art, New York

[Number 126]

126. Hepplewhite Inlaid Mahogany and Satinwood Secretary with the Maker's Label *New England, circa* 1795

Comprises a cabinet of small drawers and pigeonholes enclosed by three doors superimposed on a case of three long drawers, with a hinged writing flap at centre, and standing on short tapered square legs with spade feet. Doors, drawers, and hinged flap faced with panels of feathered golden satinwood banded with mahogany; the frieze, pilaster, and legs inlaid with mock fluting, pendent husk and bandings in light wood. Pasted inside the top drawer is a fragment of the maker's label which reads: *George W. Ro . . .* (remainder of name missing). Drawers furnished with old brass knobs.

Height, 53½ *inches; width,* 41½ *inches*

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[See illustration]

250

127. CHIPPENDALE CARVED WALNUT CLAW-AND-BALL FOOT SIDE CHAIR *Philadelphia,* 1760-70
Flaring open back framing an interlaced scroll splat which curves upwards to form a yoke-shaped crest rail embellished at the centre with a carved scallop shell. The shell motive is repeated on the front of the seat frame and the knees of the cabriole front legs, which terminate in claw-and-ball feet. Slip seat in light blue damask.

175-

128. SHERATON MAHOGANY THREE-PART DINING TABLE
Duncan Phyfe, New York, 1800-10
Consists of two rounded ends and a centre part having two deep drop leaves which join together with brass clamps; supported on fourteen tapered and turned round legs ending in brass ball feet. Two legs of the centre part pivot under the hinged leaves; the frieze, which is of nicely figured light mahogany contrasting with the dark crotch wood of the stiles, is finished with a delicate molding on the lower edge. One leg repaired at the junction with the frame.
Height, 29 *inches; length open,* 8 *feet* 3 *inches; width,* 47½ *inches*

300-

129. WILLIAM AND MARY INLAID WALNUT BALL-FOOT CHEST OF DRAWERS *Pennsylvania, circa* 1710
Rectangular case of two small and three long drawers inlaid with conventionalized tulips and flower volutes in light wood; drawers are oak-lined and framed with half-round moldings. Molded top and base, turned ball or 'turnip' feet. Marquetry evidently the work of a Dutch settler. *Height,* 38½ *inches; width,* 40 *inches*

130-

130. PAINTED WINDSOR BAMBOO-TURNED SETTEE *American, circa* 1820
Late Sheraton style; straight back filled with a series of bamboo-pattern spindles, the arms with shorter spindles. Similarly turned raked legs and spindle underbracing. Painted black.
Length, 6 *feet* 8 *inches*

80-

131. SMALL SHERATON CARVED AND GILDED WALL MIRROR
American, circa 1800
Oblong frame with fluted pilasters, the glass frieze decorated with an old world ruin in black, white, and gold.
Height, 27½ *inches; width,* 15½ *inches*

30-

132. SMALL QUEEN ANNE WALNUT MIRROR *American, XVIII Century*
Chamfered oblong frame of light walnut veneer containing beveled mirror glass. *Height,* 18½ *inches; width,* 12½ *inches*

60

[NUMBER 133]

133. THREE WINDSOR FAN-BACK SIDE CHAIRS *New England, circa* 1780
Eight-spindle flaring back capped with yoke crest rail; the canted uprights of the back, the flaring legs, and the stretchers finely turned in vase and bulb pattern. Painted dark brown with touches of yellow at the turnings.

105-

Note: 'In speaking of these chairs one is forced to use superlatives. Each member is as nearly perfect as the trained eye and skillful hand could make it. Every detail is sharp and full of character, and an interesting touch is the number of spindles, which is usually seven or nine. These, of course, bring the sitter's spine in contact with the middle spindle. With eight, as in these chairs, the backbone rests naturally between the middle ones. Wherefore we observe in their talented maker a rare combination of the aesthetic and practical.'—L. G. M.

[See illustration of one]

134. SHERATON CARVED, GILDED, AND DECORATED WALL MIRROR
American, circa 1800
80 Molded oblong frame with reeded pilasters and flaring cornice; the glass frieze decorated in black, gray, and gold with an old English rustic landscape. *Height,* 4 *feet* 1 *inch; width,* 25 *inches*

135. CHERRYWOOD SLANT-TOP WRITING DESK *American, XVIII Century*
Front contains four drawers with old willow brasses; above these a hinged slant flap encloses small drawers and pigeonholes.
90 *Height,* 40 *inches; width,* 34½ *inches*

136. CARVED MAHOGANY PEDESTAL WORK TABLE
Duncan Phyfe, circa 1825
180 Oblong top with two drawers furnished with pressed glass knobs and with ringed pilasters at the corners. On acanthus carved and grooved pedestal and four outsplayed legs ending in paw-feet.
Height, 29 *inches; width,* 21 *inches*

137. TWO ARMROCKERS *New England, XIX Century*
30 So-called Boston Windsor rocker with old paint and stenciling. Empire mahogany rocker with chintz upholstery.

138. PAINTED HITCHCOCK SETTEE *American, circa* 1820
50 With straight back, solid seat, and gently scrolled arms; original painting and stenciling of bunches of grapes and foliage in colors on light tan ground. *Length,* 6 *feet* 2 *inches*

139. THREE CURLY MAPLE CANE-SEATED CHAIRS *American, circa* 1820
60 Empire style with horizontal splats and curved supports. Retain old finish.

140. DECORATED WINDSOR FAN-BACK SIDE CHAIR
New England, circa 1780
30 Seven-spindle flaring back capped with unusually graceful crest rail terminating in scrolls; pleasing curved seat, turned straddle legs and stretchers. Painted dark green.

60 141. BRACED FAN-BACK WINDSOR ARMCHAIR *New England, circa* 1780
Rounded back sloping into short arms on canted balusteres, shaped seat, vase and bulb flaring legs and stretchers. Painted black. Very rare.

142. QUEEN ANNE WALNUT AND BRASS DISH-TOP TRIPOD TABLE
Circa 1730

Uncommon piece, the top of light brown walnut, the baluster pedestal and tripod of brass. *Height,* 27½ *inches; diameter,* 19 *inches*

310-

Note: 'This is an extraordinary piece. A similar one has never come to the writer's notice. The brass stem is superbly modeled and the base is excellent. It is possible that the brass portion may have been a standard for a banner or screen, but the diameter of the uppermost member seems to preclude this, and the form of the top and the very light walnut itself are of an early period. In the writer's opinion, therefore, it is original throughout.'—L. G. M.

60-

143. SHERATON CARVED MAHOGANY DROP-LEAF TABLE
American, circa 1810

Oblong top with two scalloped leaves on pivoting brackets, one drawer with gilded metal knob, four reeded and tapered legs carved with leaves on the upper section.
Height, 30 *inches; length open,* 46 *inches*

25

144. MAPLE THREE-DRAWER CHEST *American, XVIII Century*

Front, simulating five drawers, contains three drawers in the lower half with Queen Anne brasses. Molded hinged lid, turned ball feet.
Height, 46 *inches; width,* 44 *inches*

145. PINE TWO-DRAWER CHEST *New Jersey, circa* 1720

Front, simulating five drawers, contains two drawers in the lower half, with small Queen Anne brasses. Molded and hinged top; high bracket feet. Part of back lining missing.
Height, 40½ *inches; width,* 37 *inches*

40

146. EIGHT BIRD'S-EYE MAPLE CANE-SEATED CHAIRS
American, circa 1830

Arched open back with vase splats, tapered and curved supports. Cane seats of three chairs replaced with three-ply, and missing from one.

30

147. UPHOLSTERED MAHOGANY WING ARMCHAIR
New England, circa 1780

High-backed easy chair with voluted wings and rolled arms; on mahogany square legs with stretchers. Covered in rose-pink brocade.

Pair

148. OAK PANELED CHEST *Pennsylvania, circa* 1720

Shows continuation of earlier style; front composed of two molded and chamfered oblong panels. Hinged lid, a till inside at one end.
Height, 25 *inches; width,* 50 *inches*

170

[NUMBER 149]

149. PAINTED WINDSOR ROUNDABOUT CHAIR WITH WRITING ARM
Pennsylvania, 1770

Well proportioned and constructed specimen, the back and arms filled with a series of slightly bulbous spindles capped with a horseshoe curved rail which broadens on the right into a shelf for writing purposes. Rounded seat with drawer below, vase- and bulb-turned flaring legs and stretchers. Retains old dark paint.

220-

Note: 'The unusually bulbous leg turnings give this piece great distinction. It was doubtless made by the same chair maker as the bow-back armchair in this collection—the turnings being practically the same. It is original in every respect.'—L. G. M.

[See illustration]

150. EMPIRE CARVED AND PARCEL-GILDED MANTEL MIRROR
American, circa 1820

15

Three-panel mirror with pilastered oblong frame, gilded metal rosettes at the corners. *Height,* 24½ *inches; length,* 55 *inches*

151. QUEEN ANNE CARVED AND PARCEL-GILDED WALNUT SMALL MIRROR *American, XVIII Century*

45

Molded and fret-carved frame embellished with applied gilded rococo carving. Slightly imperfect. *Height,* 29 *inches; width,* 13 *inches*

152. SET OF EIGHT EMPIRE MAHOGANY SIDE CHAIRS
American, circa 1830

80

Uncommon violin-shaped back with scalloped crest and solid splat, tapered and curved supports.

153. SHERATON MAHOGANY LINEN PRESS *New England, circa* 1800

120

Tall cupboard in two parts; upper part fitted with sliding trays enclosed by a pair of handsomely figured doors paneled with moldings. Lower part contains four beaded drawers with brass bail handles. Slightly flaring cornice; bracket feet.
Height, 7 *feet* 1 *inch; width,* 4 *feet* 5 *inches*

154. PINE AND MAPLE TAVERN TABLE *American, Early XVIII Century*

25

Three-board pine top with cleated ends overlapping ring-turned and slightly bulbous legs with stretchers. One drawer; original condition.
Height, 27 *inches; length,* 41 *inches*

155. QUEEN ANNE PINE HIGHBOY *American, XVIII Century*

270

Eight drawers in the upper and lower parts, with engraved willow brasses, a ninth drawer in the cornice; on cabriole legs ending in pad feet. One leg repaired. Uncommon in pine.
Height, 5 *feet* 3 *inches; width,* 37 *inches*

156. SHERATON CARVED AND GILDED WALL MIRROR
American, circa 1810

27 10

In architectural style with rope-pattern pilasters and ball-decorated pediment. *Height,* 36 *inches; width,* 21½ *inches*

157. SET OF SIX PAINTED HITCHCOCK SIDE CHAIRS
New England, circa 1820
Chairs of late Sheraton design, with slightly conforming spindled backs, paneled and turned crest rails; shaped seats, ringed supports, and shaped front stretcher. Retain original paint imitating rosewood, heightened with touches of yellow.

48-

158. PINE ONE-DRAWER BLANKET CHEST ON 'TURNIP' FEET
New England, circa 1715
Front paneled with half-round moldings simulating three drawers; contains a drawer in the lower part. Hinged and cleated lid; turnip-shaped feet. Engraved brass handles and key plates are all replacements except one. *Height,* 33½ *inches; width,* 38½ *inches*

45-

159. PINE HUTCH TABLE *American, Early XVIII Century*
Combination table and chair; the circular top fastens to the understructure with wood pegs through the cleats and can be tilted up, forming an armchair. Retains old reddish-brown paint.
Height, 29 *inches; diameter,* 46 *inches*

20-

160. PINE HUTCH TABLE *American, Early XVIII Century*
With the practical features of the preceding, but of simpler construction. A square top tilts up, forming a settle.
Height, 26 *inches; length,* 45 *inches*

15-

161. MAHOGANY FRAMED WALL MIRROR *American, circa* 1830
Deeply chamfered rectangular frame in figured 'Spanish' mahogany. Mirror glass, in two sections, is original.
Height, 55 *inches; width,* 29 *inches*

10-

162. PAINTED PINE ONE-DRAWER CHEST *New Jersey, circa* 1715
Front paneled with half-round moldings simulating four drawers, with small brass handles and key plates; contains one drawer in the lower part. Hinged and cleated top, bracket feet. Original condition. *Height,* 37 *inches; width,* 40 *inches*

20-

163. WINDSOR MASTER'S OR CARVER'S ARMCHAIR *American, circa* 1780
Seven-spindle flaring back in two tiers, the curved crest rail terminating in scrolled 'ears'; the rounded arms end in knuckled scrolls. Shaped seat, vase- and bulb-turned flaring legs and stretchers. Painted black.

180-

Note: 'A chair of unusual height of seat, with turnings of great diameter. The back is of the usual bowed form, but the arms end in large carved knuckles. A chair of great distinction and interest. Unquestionably made by the same chair maker as the writing arm Windsor [Number 149] in this collection.'—L. G. M.

164. MAPLE AND PINE HUTCH TABLE *American, circa* 1720
Square top, heavily undercleated and fastened to the turned understructure by wood pegs; tilts up, forming a chair. Retains old red paint. *Height,* 26 *inches; width,* 45 *inches*

15

165. WALNUT AND PINE BALL-FOOT CHEST OF DRAWERS
American, circa 1700
Rectangular chest of two small and two long drawers framed with half-round molding and furnished with a set of engraved brass tear-drop handles. Base skirted with deep cove molding; front feet of so-called 'turnip' pattern. *Height,* 33 *inches; length,* 42 *inches*

20

166. PINE AND BUTTERNUT SAW-BUCK TABLE
Pennsylvania, XVIII Century
Three-board top of well worn pine nailed to the understructure, which is composed of X-shaped end supports and a medial stretcher.
Height, 29 *inches; length,* 54½ *inches*

Pan

167. SHERATON CARVED AND GILDED MANTEL MIRROR *Circa* 1800
Frame in architectural style with fluted pilasters and Greek fret frieze contains two oblong panels of mirror glass flanking a circular panel simulating a sunburst; a few defects.
Height, 36 *inches; length,* 5 *feet* 8½ *inches*

10

168. CURLY MAPLE LOW-POST BEDSTEAD *American, circa* 1820
Exhibiting fine 'tiger stripe' figure on the four posts and the paneled headboard. Equipped with wire spring and mattress.
Height, 45 *inches; length,* 6 *feet* 4 *inches; width,* 4 *feet* 7 *inches*

15

169. SHERATON TURNED MAPLE FIELD BEDSTEAD *American, circa* 1810
Four vase-turned and ringed posts; shaped pine head-board; equipped with box spring and mattress.
Height, 5 *feet* 5 *inches; length,* 6 *feet* 4 *inches; width,* 43 *inches*

65

170. SHERATON CURLY MAPLE FIELD BEDSTEAD *American,* 1800-10
Four vase-turned and ringed posts; the headboard is a replacement.
Height, 5 *feet* 7 *inches; width,* 44 *inches*

3v 12

171. TURNED OAK AND MAPLE LOW-POST BEDSTEAD
American, XVIII Century
Equipped with box spring and mattress. Reconstructed.
35- *Height, 32 inches; length, 6 feet 6 inches; width, 42 inches*

172. CARVED AND PAINTED PINE CRADLE *Pennsylvania, circa 1725*
Oblong, on side rockers, the carving and original paint showing characteristic heart design. *Length, 37 inches; width, 29½ inches*
10-

173. MAPLE AND HICKORY WAGON SEAT *American, XVIII Century*
Has four horizontal slats, plain posts, and old splint seat.
15- *Length, 35 inches*

174. THREE VARIOUS MAPLE AND HICKORY CHAIRS
New England, circa 1720
12 10 Two armchairs and a side chair, with slatted and splatted backs; in poor condition.

174A. SHERATON INLAID MAHOGANY MIRROR, WITH LABEL OF NICHOLAS GEFFROY *Newport, R. I., circa 1800*
17 50 Molded rectangular frame inlaid with narrow banding of light and dark woods; contains old glass. Maker's label on back reads in part: *"Nicholas Geffroy, Looking-glass manufactury, No. 127 Thames Street, Newport, R. I. . . ."*
Height, 28 inches; width, 17 inches

174B. SHERATON INLAID MAHOGANY WALL MIRROR
American, circa 1800
20- Bears a striking resemblance to the preceding, and is very likely by the same maker. *Height, 27 inches; width, 17½ inches*

EARLY AMERICAN COVERLETS AND HOOKED RUGS

175. HAND-LOOMED RED AND WHITE WOOL COVERLET
Jefferson County, N. Y., 1845
17 50 Uncommonly fine specimen, patterned with a series of stars alternating with groups of formal foliage; the border shows a running fence or balustrade intersected by trees in full bloom. Woven into two corners are the arms of the United States, twenty-three stars, and the following legend: *P. A. Levalley, Jefferson Co., N. Y., 1845.*
Length, 7 feet 4 inches; width, 7 feet

176. HAND-LOOMED RED AND WHITE WOOL COVERLET *American, 1858*
Fine specimen patterned with a formal medallion of flowers, leaves, and, in the surrounding field, American eagles, edifices, and animal forms. The date is worked into each corner.
Length, 8 feet 2 inches; width, 7 feet 10 inches

177. TWO COVERLETS *American, XIX Century*
One in striped blue and white Chintz, quilted. The other light blue and mustard yellow wool.
Length, 7 feet 10 inches; width, 6 feet 9 inches;
Length, 7 feet 6 inches; width, 7 feet 2 inches

178. WHITE CANDLEWICK COVERLET *American, XIX Century*
Allover pattern of interlaced circles and bordered with vines in tufted work; valance on three sides.
Length, 8 feet 2 inches; width, 7 feet 10 inches

179. WHITE LINEN CANDLEWICK COVERLET *American, XIX Century*
Patterned with large and small medallions and flower motives in tufted work. Valanced on three sides.
Length, 7 feet 10 inches; width, 8 feet 4 inches

180. WHITE CANDLEWICK COVERLET *American, XIX Century*
Allover 'snowflake' pattern in tufted work; valanced on three sides; with fringe. Worn. *Length, 7 feet 10 inches; width, 8 feet*

181. PANEL OF FLORAL NEEDLEWORK *American, XIX Century*
Shows a profusion of flowers and leaves in pleasing colors on a light ground. Worked in *petit point.*
Length, 5 feet 3 inches; width, 23 inches

182. EARLY AMERICAN HOOKED CARPET
Large oval medallion of blossoms in pastel shades on soft blue ground super-imposed on a light rose field strewn with similar blossoms. Complementary border. Free interpretation of an old Aubusson design. Very fine and rare.
Length, 10 feet 5 inches; width, 8 feet 9 inches

183. EARLY AMERICAN HOOKED RUG
Circular medallion of formalized leaves and blossoms in light green, red, sepia, and buff on a multicolor striped field, bordered with a series of small star medallions on brown. Darned.
Length, 6 feet 2 inches; width, 6 feet

184. EARLY AMERICAN HOOKED RUG
Good example designed with a conventionalized sprig of blossoms in a cartouche of the same in scarlet, lemon yellow, and similar pastel colors on a striped dark field. Bound.
Length, 6 feet 6 inches; width, 4 feet 6 inches

30-

185. SET OF FOUR EARLY AMERICAN HOOKED AND BRAIDED FLORAL RUGS
One half-round; three oval, worked with scarlet and pale turquoise blossoms and leaves on soft gray and buff. Braided borders.
Length, 2 feet 10 inches to 3 feet 11 inches

80

186. EARLY AMERICAN BRAIDED OVAL RUG
Designed with a series of concentric circles enclosing a wheel-like motive simulating a mosaic in quiet colors.
Length, 7 feet; width, 5 feet 10 inches

25-

187. ANTIQUE KARABAGH RUG
Narrow centre field with strongly conventionalized shrubs, star and lozenge motives on brown ground. Three borders of characteristic geometrical ornament and undulating vine on red and green. Worn.
Length, 9 feet; width, 3 feet 7 inches

30

188. EARLY AMERICAN HOOKED RUG
Early specimen designed with two cornucopiae filled with blossoms and leaves in divers colors on brown field. Needs repairing.
Length, 6 feet 6 inches; width, 3 feet 2 inches

20

189. EARLY AMERICAN HOOKED RUG *Dated* 1885
Cluster of blossoms and leaves in mulberry, blue, and soft brown on a buff field in zig-zag border. Bound.
Length, 4 feet 6 inches; width, 2 feet 5 inches

1 12

190. TWO EARLY AMERICAN HOOKED RUGS
Patterned with sepia and rose-leaf cartouches on a soft brown and buff ground. One needs repairing.
Approximate size: Length, 5 feet; width, 2 feet 6 inches

10

191. TWO EARLY AMERICAN HOOKED AND BRAIDED RUGS
One oval; one oblong with mosaic and flower patterns in soft colors.
Approximate size: Length, 5 feet; width, 3 feet 4 inches

192

1 12

192. EARLY AMERICAN HOOKED RUG
Three rows of maple leaves in pleasing soft colors on light gray; black and white key-pattern border.
Length, 5 feet; width, 4 feet 4 inches

193. EARLY AMERICAN HOOKED RUG
Mosaic-like multi-colored field, in brown and gray border. Braided edge. *Length, 4 feet 10 inches; width, 3 feet*

194. EARLY AMERICAN HOOKED RUG
Good example, worn at the edges. Designed with a cluster of flowers and leaves in colored raised work on seal brown field framed with large leaves. *Length, 4 feet 4 inches; width, 2 feet 9 inches*

195. TWO EARLY AMERICAN HOOKED RUGS
One with formalized leaf cartouche in light green on purple and orange; the other with cluster of flowers in quiet colors on buff and sepia. *Approximate size: Length, 4 feet 8 inches; width, 3 feet*

196. THREE EARLY AMERICAN HOOKED RUGS
Various floral designs in soft colors.
Two: Length, 5 feet 9 inches; width, 3 feet 2 inches
One: Length, 3 feet 10 inches; width, 2 feet 8 inches

197. THREE EARLY AMERICAN HOOKED RUGS
Cartouches and posies of blossoms and leaves on light fields.
Approximate size: Length, 4 feet 4 inches; width, 2 feet 4 inches

198. THREE EARLY AMERICAN HOOKED RUGS
Varied floral designs in colors on light grounds.
Approximate size: Length, 4 feet 2 inches; width, 2 feet 6 inches

199. TWO EARLY AMERICAN HOOKED RUGS
Braided circular rug with mosaic pattern; oblong rug with posy of blossoms and leaves on buff ground, lined.
Diameter of one, 3 feet 5 inches
One: Length, 3 feet 2 inches; width, 2 feet 3 inches

200. THREE EARLY AMERICAN HOOKED MATS
One square; two oblong with varied floral designs in divers colors. [Lot].

[END OF FIRST SESSION]

SECOND SESSION

Friday, April 8, 1932, at 2:15 p.m.

Catalogue Numbers 201 to 380 Inclusive

EARLY AMERICAN PEWTER

201. SIX PEWTER SMALL OBJECTS 1800-30
Two pepper shakers, an inkwell, two miniature wick lamps, and a small measure marked L. VAN DE CASTLERE. [Lot.]
Heights, 3 and 3½ inches

7 10

202. TWO PEWTER PORRINGERS 1820-60
One with fancifully pierced handle, by Reed and Barton of Taunton, Mass.; the other stamped with the initials PR. *Length, about 7 inches*

30

203. FOUR PEWTER SMALL MUGS *Circa* 1800
One by Ashbil Griswold, one by Samuel Danforth, and one by J. Weeks of New York. [Lot.] *Height, about 3¼ inches*

35

204. PEWTER COFFEE-POT *Boardman and Co., New York, circa* 1830
Baluster-shaped, with domed lid and tapered and curved spout; japanned handle. *Height, 12 inches*

10

205. PAIR PEWTER SALTS AND SMALL PORRINGER 1800-20
Unmarked porringer and two salts. [Lot.]

15

206. PEWTER SMALL BOWL *David Melvil, Newport, R.I., circa* 1780
Imperfect but rare piece.

12 10

207. PEWTER WICK LAMP AND SUGAR BOWL 1825-50
Wick lamp by Yale and Curtis of New York; sugar bowl by Wm. Hamlin of Providence, R. I. [Lot.] *Height, 7½ inches*

30

208. TWO PEWTER WATER FLASKS *Circa* 1820
Presumably part of a militiaman's equipment, engraved: 1ST L. I. NO. 5 and NO. 96. *Diameter, 5 inches*

15

209. PEWTER PINT MUG *Gershom Jones, Providence, R. I., circa* 1775
Handle of mug cast with anthemion motive; maker's touch inside shows a rampant lion. Very rare. *Height, 6 inches*

15

210. PEWTER PLAIN BEAKER *Circa* 1790
Unmarked, but a fine piece. *Height,* 5½ *inches*

17 10

211. THREE PEWTER MUGS 1800 *and* 1840
Two by Thomas Danforth, 3rd of Rocky Hill, Conn.; the third stamped G. CARELESS. *Height, about* 4½ *inches*

4/5

212. TWO PEWTER TEAPOTS *Philadelphia (?), circa* 1840
Unmarked pieces, probably by Danforth. *Height,* 6½ *inches*

20

213. THREE PEWTER PLATES
Ashbil Griswold, Meriden, Conn., circa 1810
Slightly concave rim with molded edge; eagle mark. Rare.
Diameter, 8¾ *inches*

30

214. PEWTER CIRCULAR DISH Circa 1785
By Samuel Green of Boston; repaired at centre. *Diameter,* 12 *inches*

10

215. TWO PEWTER PORRINGERS *Pennsylvania, circa* 1800
Of simple design, the plain handle pierced for hanging on a dresser hook; no mark. *Diameter,* 5½ *inches*

10

216. TWO PAIRS PEWTER CANDLESTICKS *Circa* 1840
Pair of baluster pattern with loose bobêche, by Henry Hopper of New York; smaller pair, unmarked. [Lot.]
Heights, 7¼ *and* 10 *inches*

3 v 10

217. TWO PEWTER BOWLS *Circa* 1790
One by Robert Bush of Bristol, England; the other marked LONDON.
Diameters, 7½ *and* 9½ *inches*

20

218. THREE PEWTER PLATES 1780 *and* 1820
Rhode Island, circa 1790
One by William Danforth; one by T. D. and S. Boardman; another by Gershom Jones of Providence, R. I., with the touch of this pre-Revolutionary War pewterer. Very rare.
Diameter, 8 *and* 8½ *inches*

52 10

219. NINETEEN VARIOUS PEWTER TABLE AND TEASPOONS, AND A LADLE
XIX Century
Including six large spoons with shell bowls, some marked C. PARKER AND CO; four teaspoons similar; eight other pieces. [Lot.]

1 v 10

[NUMBER 220]

220. PEWTER TWO-HANDLED COVERED PORRINGER
Rhode Island (?), circa 1790
Large porringer with slightly depressed centre; two pierced open-work cartouche handles; loose molded cover with three standing finials. *Length,* 7½ *inches*

120-

Note: A superlative piece of American pewter, which, although unmarked, has the characteristics of Rhode Island work. Probably unique.

[See illustration]

221. THREE PEWTER PLATES *Thomas Badger, Boston, circa* 1800
In three sizes, of good quality pewter; all with eagle touch.
Diameters, 7½ *and* 8¾ *inches*

15

222. PEWTER CIDER PITCHER, TEAPOT, AND MILK PITCHER *Circa* 1840
One piece by Boardman and Hart, New York; another by R. Dunham, Portland, Maine; a third piece with obliterated touch. [Lot.]
Heights, 6 *and* 10 *inches*

2 7 15

223. PEWTER DOME-TOP TANKARD *Circa* 1800
Baluster-shaped, with domed lid, strainer spout, and loop handle. No mark. *Height,* 7½ *inches*

7 15

224. PEWTER PINT MUG
Thomas Danforth (?), Rocky Hill., Conn., 1780
Cylindrical, with loop handle. Very rare. *Height,* 6 *inches*

20-

225. PEWTER PINT MUG *English, circa* 1780
Similar to the preceding; stamped LONDON.

5-

226. THREE PEWTER SMALL TEAPOTS 1830-40
Two pear-shaped, one spherical. One with mark of D. Curtis.
60 *Heights, 6½ and 7½ inches*

227. THREE PEWTER WICK LAMPS *Circa* 1830
One vase baluster shape, by Morey and Smith of Boston; another with handle, by the same maker; third with tray base, marked T. B. AND CO.
30 *Heights, 4½ and 6 inches*

228. PAIR PEWTER PLATES
Samuel and Thomas Melvil, Newport, R. I., circa 1795
35 Fine and rare pair of plates, with good touch of this pewterer.
Diameter, 8½ inches

229. PAIR PEWTER PLATES
Samuel and Thomas Melvil, Newport, R. I., circa 1795
25 Similar to the preceding.

230. TWO PEWTER DISHES *Circa* 1800
One by Samuel Danforth of Hartford, Conn.; a larger saucer dish
15 by Jacob Eggleston of Middletown, Conn.
Diameters, 9¼ and 10½ inches

231. PEWTER DOME TOP TANKARD
William Elsworth, New York, circa 1770
55 Partly obliterated touch inside, including the initials W. E. Imperfect, but very rare. *Height, 7½ inches*

232. PEWTER FLAT-TOP TANKARD *Circa* 1780
Cylindrical, with serrated and molded cover, scrolled billet, loop
17 handle, and slightly flaring base. Repaired at base of handle. Unmarked, but very rare. *Height, 7 inches*

233. PEWTER DOME-TOP TANKARD *Circa* 1780
Cylindrical with molded and domed lid, plain billet, loop handle and molded base. Maker's touch inside, W. C. with sprig of thistle and
15 leaves. *Height, 6¾ inches*

234. PEWTER FLAT-TOP TANKARD *Circa* 1780
15 Shows characteristics similar to the preceding; the lid, however, is
12 flattened, not domed. *Height, 6 inches*

235. THREE PEWTER DEEP DISHES *Circa* 1750 *and* 1815
Two by Thomas Danforth, with the rare Middletown mark of his early period; another by B. Barns of Philadelphia. Very rare.
Diameter, 11 *inches*

236. TWO PEWTER DEEP DISHES *Circa* 1800
One by Jacob Eggleston, Middletown, Conn.; another unmarked. Very rare. *Diameters,* 11 *and* 12 *inches*

237. PEWTER PORRINGER *Circa* 1790
Well made example, with good handle of key-hole pattern. Initialed A. B. *Length,* 8 *inches*

238. PEWTER BASIN AND DEEP DISH *Circa* 1810
Basin by Samuel Danforth, Hartford, Conn.; worn dish by George Lightner, Baltimore, Md. [Lot.]

239. PAIR PEWTER PLATES *Samuel Hamlin, Providence, R. I., circa* 1790
In almost mint condition and with splendid touch of this fine pewterer. Very rare. *Diameter,* 9¼ *inches*

240. PAIR PEWTER PLATES *Stephen Maxwell, Glasgow, circa* 1800
Highly interesting as being identical in appearance to the preceding plates. The touch on the back comprises the following: a square containing a frigate surrounded with the legend MAY Y. UNITED STATES OF AMERICA FLOURISH, S. MAXWELL; this mark repeated; also a large LONDON; also engraved with the script initials S. M.
Diameter, 9¼ *inches*

241. PAIR PEWTER TOY PORRINGERS
Richard Lee, Springfield, Vt., circa 1800
Rare miniature pieces; the handle of one bears the initials of this maker. *Diameter,* 2¼ *inches*

242. FIVE PEWTER TOY PORRINGERS *Circa* 1840
With fancy pierced and molded handles. No mark.
Diameter, 2¼ *inches*

243. FIVE PEWTER PLATES 1790-1810
One by Thomas Danforth, Philadelphia; one by Ashbil Griswold; Two English and one unmarked. Rare. *Diameter, about* 8 *inches*

244. FOUR PEWTER PLATES 1770-1820
One by Thomas Danforth II, with rare Middletown mark; another by Robert Palethorp jr., of Philadelphia; another by Samuel Danforth of Hartford; and one by Jacob Whitmore with imitation English crowned rose mark. *Diameters, about* 8 *inches*

28

245. SIX PEWTER PLATES 1800-20
All with touch of various American pewterers. Rare.
Diameters, 7¾ *inches*

30

246. PEWTER COFFEE POT
Palethorp and Connell, Philadelphia, circa 1840
Bulbous, with domed cover, shaped handle, and tapered spout; part of finial missing. *Height,* 10½ *inches*

15

247. TWO PEWTER COFFEE POTS *Philadelphia, circa* 1840
Similar in shape to the preceding; one by Danforth, the other by Thomas Connell of Philadelphia. *Height,* 11 *inches*

20

248. PEWTER ALMS DISH *D. Curtiss, Albany, N. Y., circa* 1825
Fine piece, the back inscribed A PRESENT BY W. TRACY TO THE CHURCH IN HINSDALE [Mass.]. Very rare. *Diameter,* 11 *inches*

10

17

249. SEVEN PEWTER PLATES
Thomas, Joseph, and Samuel Danforth, Hartford, Conn., 1770-1800
Slightly varying in size, all with touches of the above named pewterers. Very rare. *Diameters, about* 8 *inches*

42

250. PEWTER LARGE CIRCULAR DISH
Frederick Bassett, New York, circa 1780
Slightly depressed centre; two-inch border with welted rim. Rare piece. Very rare. *Diameter,* 16½ *inches*

30

251. TWO PEWTER PORRINGERS *Circa* 1820
One by Hamlin of Providence, R. I.; one by T. D. and S. Boardman of Hartford, Conn. One handle imperfect. *Length,* 6¼ *inches*

20

252. PAIR PEWTER COMMUNION CUPS *Circa* 1825
Goblet-shaped, with ringed socle and molded foot. Fine quality.
Height, 7 *inches*

15

[NUMBER 253]

253. PEWTER VASE-SHAPED COFFEE POT

William Will, Philadelphia, circa 1790

Vase baluster shape with beaded borders, dome cover with finial, tapered and curved spout with flaring mouth, black pearwood handle. Engraved with the script monogram MC. *Height,* 16 *inches*

150-

Note: This is considered one of the finest pieces of American pewter so far discovered. It reflects the chaste classicism of the period, termed in England 'Adam'. While it has no American mark, neither has it the government mark required in England and continental countries, nor the usual pseudo-hall-marks almost always found on European pewter. It much resembles the silver coffee-pots produced by XVIII century silversmiths of Philadelphia, in which city it was purchased. An identical coffee pot by William Will of Philadelphia is illustrated in *Antiques,* November, 1930.

[See illustration]

254. PAIR PEWTER WICK-LAMPS
F. Porter, Westbrook, Maine, circa 1840
Baluster-shaped, with maker's touch under the domed foot; one lacks a burner. *Height,* 8½ *inches*

255. TWO PEWTER SMALL BOWLS *Circa* 1825
One by Samuel Hamlin, Providence, R. I.; the other by Boardman and Co., New York. Rare. *Diameters,* 4¾ *and* 5½ *inches*

256. PEWTER BASIN *Joseph Belcher, Newport, R. I., circa* 1780
Plain, with molded rim; mark partly obliterated. Rare.
Diameter, 8 *inches*

257. PEWTER BASIN *Richard Lee, Springfield, Vt., circa* 1800
Similar in shape to the preceding.

258. PEWTER BASIN *John Fryers, Newport, R. I., circa* 1760
Commode-form, maker's touch under foot, composed of the initials J. F. in a circle. *Diameter,* 7½ *inches*

Note: This interesting and rare piece is attributed to the above named pewterer. A similar basin is illustrated in Kerfoot, *American Pewter,* fig. 24.

259. SIX PEWTER PLATES *Samuel Kilbonrn, Baltimore, Md., circa* 1820
Have been given a fine polish; each bearing the touch of this maker.
Diameter, 8½ *inches*

260. PEWTER BASIN *Samnel Pierce, Greenfield, Mass., circa* 1800
With partly obliterated mark. Rare. *Diameter,* 8 *inches*

261. PEWTER BASIN *Robert Bush, Bristol, England, circa* 1800
Similar in shape to the preceding. Mark: ROBERT BUSH, enclosing a harp. *Diameter,* 8 *inches*

262. TWO PEWTER BOWLS *Samuel and William Danforth, Hartford and Middletown, Conn., circa* 1800
Molded flaring rims, centres with partly obliterated marks. Rare.
Diameter, 8 *inches*

263. PAIR PEWTER COMMUNION CUPS
Timothy Brigden, Albany, N. Y., circa 1816
Goblet-shaped, with graceful baluster socle and domed foot. Maker's touch inside bowl and under foot: T. B. in a serrated circle. Very fine quality. *Height,* 9 *inches*

[See illustration]

[263] [264] [263]

264. PEWTER COMMUNION FLAGON
Timothy Brigden, Albany, N. Y., circa 1816
Plain tapered body, flaring spout, hinged flat cover, shaped scroll handle. Maker's touch inside: T. B. in a serrated circle. Fine and rare. *Height,* 10½ *inches; diameter,* 6¼ *inches*

35-

[See illustration]

265. TWO PEWTER PORRINGERS
T. D. and S. Boardman, Hartford, Conn., circa 1820
Plain bowl with depressed centre; elaborate pierced acanthus and coronet handle. One unmarked. *Diameters,* 5¼ *and* 5¾ *inches*

30-

266. TWO PEWTER PORRINGERS *Circa* 1790
Similar in shape to the preceding. Unmarked. *Diameter,* 5 *inches*

20

267. PEWTER DOME-TOP TANKARD *Circa* 1790
Cylindrical, with domed lid, scrolled billet, graceful S-scroll handle, and molded base. Maker's touch inside, R. I. in a circle. Rare. *Height,* 6¼ *inches*

15-

268. TWO PEWTER BASINS 1780-90
One by David Melvil; the other with unidentified eagle mark. Rare. *Diameter, about* 8 *inches*

35-

[Number 269]

269. Lithograph in Colors:
Review of Company F, Seventh Regiment of the
New York State National Guard in Union Square
Nagel and Weingaertner, New York, 1852

This view of Union Square has the added interest of a review of a company of the Seventh Regiment. The New York University building may be seen in the background; the uniforms of the soldiers are of West Point style and color. Legend on the print reads: *On stone by C. Gildemeister, 289 Broadway, N. Y., entered by act of Congress in the year 1852 by Otto Botticher. Print by Nagel and Weingartner, N. Y.* The print is handsomely framed, with an American shield and furled flags above and title on a banderole below.

Dimensions without frame: Height, 24 *inches; width,* 35½ *inches*

200.

[See illustration]

270. LITHOGRAPH IN COLORS *XIX Century*
Bird's Eye View of the Great Suspension Bridge, connecting the cities of New York and Brooklyn — From New York Looking South-east.
30- Published by A. Major, New York City. Large folio. Framed.

271. COLORED LITHOGRAPH: BUFFALO HUNT, CHASE
N. Y., James Ackerman [1845]
Catlin, del. Published by James Ackerman's Lithographic Rooms, 304 Broadway, N. Y. Folio. Old mahogany veneer frame with
20- black and gold glass mat.
Plate No. 5 of Catlin's "North American Indian Portfolio".

272. COLORED LITHOGRAPH: BUFFALO HUNT, SURROUND
N. Y., James Ackerman [1845]
27 10 Catlin, del. Published at James Ackerman's Lithographic Rooms, 304 Broadway, N. Y. Folio. Old gilt frame with black and gold glass mat.
Plate No. 9 of Catlin's "North American Indian Portfolio".

273. COLORED LITHOGRAPH: BUFFALO HUNT, APPROACHING IN A RAVINE *N. Y., James Ackerman* [1845]
27 10 Catlin, del. Published at James Ackerman's Lithographic Rooms, 304 Broadway, N. Y. Folio. Old gilt frame with black and gold glass mat.
Plate No. 11 of Catlin's "North American Indian Portfolio".

274. COLORED LITHOGRAPH: BUFFALO HUNT, CHASING BACK
N. Y., James Ackerman [1845]
20 Catlin, del. Published at James Ackerman's Lithographic Rooms, 304 Broadway, N. Y. Folio. Old mahogany veneer frame with black and gold glass mat.
Plate No. 12 of Catlin's "North American Indian Portfolio".

275. PAIR MEZZOTINT ENGRAVINGS IN COLORS *H. T. Greenhead*
50- Half-length portraits of young ladies in Gainsborough costumes, in ovals signed on lower margin. Framed.

276. MEZZOTINT ENGRAVING IN COLORS *S. Arlent Edwards*
Half length figure of a young woman in Louis XV costume wearing flowers in her corsage and hair, in an oval; margin-signed; gilded
80- frame.

277. Two Mezzotint Engravings in Colors *S. Arlent Edwards*
40- Portraits of famous beauties after old masters. Inscribed on lower margins. Framed. Small folios.

278. Pair Stipple Engravings in Colors: Virgil Writing His Epitaph and the Younger Pliny Reproved
English, XVIII Century
50- Engraved by Burke after Angelica Kauffmann. Published January 20, 1791 by Thomas Macklin, Poet's Gallery, Fleet Street, London. Full title and stanzas on lower margin; one has imperfections in the upper part of the plate, the other in the right margin. Framed.

EARLY AMERICAN FURNITURE AND DECORATIONS

100- 279. Three Carved and Gilded Wood Brackets
American, circa 1810
Pair fluted and tapered, and embellished with a series of small spheres. One other, damaged. [Lot]. *Heights,* 9 *and* 13 *inches*

280. Three Small Boxes *American,* 1800-20
55- Tea caddy box banded with satinwood; another box for holding bobbins or spools of silk, with ivory eyelets piercing the sides; another of book form. [Lot.] *Lengths,* 7½ *and* 10 *inches*

281. Pair Brass Wick Lamps *American, circa* 1825
Of handsome baluster pattern and beautifully made.
30- *Height,* 10 *inches*

282. Mahogany Portable Writing Box *English, XIX Century*
Fitted for writing purposes and bound in brass. Lid damaged.
10- *Length,* 19½ *inches*

283. Pair Empire Parcel-gilded Bronze Lamps
American, XIX Century
30- Oil lamp with wick burner of baluster form, on square base with button feet. Engraved and frosted glass shade. *Height,* 19 *inches*

284. Hepplewhite Inlaid Mahogany Portable Writing Box
American, circa 1800
10- Oblong box hinged in two parts; interior fitted with hinged flaps and compartments for writing materials. Banded with cross-cut mahogany and satinwood. *Height,* 8 *inches; length,* 20½ *inches*

285. CHARLES II SILK EMBROIDERED PICTURE *English, XVII Century*
Embroidered on both sides with a variety of subjects including mounted and dismounted figures in Stuart costumes, flowers, animals, birds and edifices, in soft colored silks on satin. Framed under glass.
Height, 12 *inches; width,* 17½ *inches*

286. SHERATON INLAID MAHOGANY WORK BOX *Circa* 1800
Oblong with fitted interior; a drawer at one end. Inlaid with shell medallions in light sycamore, and has brass handles.
Length, 12 *inches*

287. EMPIRE GILDED CAST METAL TABLE LAMP
Cornelius and Co., Philadelphia, XIX Century
Of Corinthian column form, with wick burner; frosted spherical globe cut in lyre and Gothic window design. *Height,* 24½ *inches*

288. PAIR BRASS ANDIRONS, SHOVEL, AND TONGS *American, circa* 1790
Andirons of vase baluster pattern on scrolled feet, brass-handled shovel and tongs to match. [Lot.] *Height of andirons,* 20½ *inches*

289. PIERCED STEEL AND BRASS FENDER *American, circa* 1810
Sides pierced with a band of lyre ornament, rare feature; molded lower part of brass with slightly flaring rim. Appropriate for a Phyfe interior. *Height,* 12 *inches; length,* 47 *inches*

290. SHERATON CARVED MAHOGANY SHAVING MIRROR
New York, circa 1810
Small oblong mirror on delicately reeded and turned trestle support. Rare. *Height,* 21 *inches; width,* 16 *inches*

291. PAIR BRASS URN-TOP ANDIRONS, AND TWO FIRE TOOLS *Circa* 1790
Andirons of columnar pattern with molded bases, graceful urn finial and splayed feet. Brass-handled shovel and tongs to match. Very rare. [Lot.] *Height of andirons,* 26½ *inches*

292. SHERATON CARVED MAHOGANY WALL MIRROR
American, circa 1800-10
Molded frame with reeded pilasters, slightly flaring cornice, and frieze of crotch mahogany veneer.
Height, 39 *inches; width,* 22½ *inches*

[Number 293]

293. Sheraton Mahogany Oval Work Table

Duncan Phyfe, New York, 1800-10

Hinged top mounted with oblong mirror uncovers fitted and velvet-lined interior; front contains a drawer, a pull-out slide, and a deep box-like drawer. Banded with dark rosewood and enriched with small ivory knobs. Lower part screened all around with pleated buff silk; stands on four slender round legs, slightly tapered, ending in small casters. *Height,* 31½ *inches; width,* 24 *inches*

900-

Note: 'This is probably a unique example of Phyfe's work. It has all his "earmarks", and one enthusiast says that even the modeling of the legs betokens the work of an artist. These were doubtless left unreeded to conform to the wide expanse of plain surface above. The silk skirt was missing when the table was found, and this pleated restoration may, or may not be, correct. One might dub this a bandbox table. It is exactly that shape.'—L. G. M.

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[See illustration]

[NUMBER 294]

294. FOUR SHERATON CARVED MAHOGANY SIDE CHAIRS

Duncan Phyfe, New York, circa 1800

Slightly canted square back framing an openwork lattice splat, all reeded, the paneled crest rail carved in low relief with drapery swags depending from a tasseled ribbon tie. Slightly shaped square seat in golden yellow damask; reeded, tapered, and turned front legs. Very rare.

1100-

Note: 'The drapery motive appears frequently on Phyfe's sofas and but rarely on his chairs. The angular seat and stiff back suggest a relatively early date of construction.'—L. G. M.

[See illustration of one]

295. SHERATON BLACK AND GOLD WINDOW SEAT *English, circa* 1800
Reflecting the classic revival of the period; the gently curved oblong top embellished with turned balusters, on curved supports of conventional cornucopia pattern ending in brass ball feet, and braced with turned spindles. *Length,* 36½ *inches*

80

296. SHERATON CARVED AND DECORATED WALL MIRROR
American, 1800-10
Molded upright frame with reeded pilasters; the glass frieze decorated in white, blue, and gold with sailing vessels at anchor in an estuary, windmills in the distance.
Height, 39½ *inches; width,* 22 *inches*

45

297. LATE SHERATON CARVED MAHOGANY CARD TABLE
Duncan Phyfe, New York, circa 1830
Hinged octagonal top veneered in crotch mahogany, four reeded, tapered, and slightly swelling legs. Frieze carved with drapery motive and rosettes. *Height,* 29 *inches; length open,* 36 *inches*

150

298. SHERATON INLAID MAHOGANY CANDLESTAND
New England, circa 1795
Oblong top in light mahogany banded with black and yellow holly and dark rosewood, tilting on ringed vase pedestals and curved tripod cuffed with similar inlay. *Height,* 29 *inches; width,* 20½ *inches*

90

299. SHERATON MAHOGANY CANDLESTAND *American, circa* 1800
Oblong top in nicely figured mahogany with grooved edge tilting on ringed vase pedestal and reeded splayed tripod.
Height, 29½ *inches; width,* 20 *inches*

80

300. HEPPLEWHITE CARVED AND GILDED OVAL WALL MIRROR
English, circa 1785
Medallion-shaped frame with high crest and pointed base, carved in fluted urn, acanthus, and palm-leaf design.
Height, 40 *inches; width,* 17 *inches*

65

301. SHERATON CARVED AND INLAID MAHOGANY SIDE CHAIR
American, circa 1800
Open square back, composed of triple arch crest rail and four shaped uprights carved with fluting and inlaid with rippled figured satinwood and lozenge medallions of light wood. Seat in golden yellow moiré; tapered and turned front legs.

50

[NUMBERS 302 AND 304]

302. SHERATON MAHOGANY CARD TABLE

Duncan Phyfe, New York, 1800-10

Hinged top veneered in nicely figured mahogany and shaped in so-called clover-leaf pattern; the shaped frieze delicately molded and embellished with panels of crotch mahogany veneer at the centre and on the stiles. Five finely reeded, tapered, and turned legs ending in small casters. One leg pivots under the hinged leaf. Fine design and quality. *Height,* 29 *inches; length open,* 35 *inches*

350-

[See illustration]

303. SHERATON CARVED MAHOGANY CARD TABLE

Duncan Phyfe, New York, 1800-10

In design almost identical with the preceding table. The frieze is of matched mahogany veneer with rich crotch or feathered figure, banded with dark rosewood. Fine and rare.

Note: 'This type of table is noted for its graceful lines, slender legs and fine turnings. The veneers are always beautifully figured, but this is to be expected in Phyfe's work. Other attractive touches are the center panel, with its rosewood border and fan-shaped corners, and the small rosewood bordered panels at the tops of the legs. One of Phyfe's many mannerisms is the failure of these diminutive panels to cover the whole head of the leg above the skirt's rosewood border. The writer has seen a number of these early tables (later Sheraton-style tables are not so apt to have it) with this peculiarity, and it is also found on work tables.' —L. G. M.

425-

Height, 29½ *inches; length open,* 36 *inches*

304. DECORATED MAHOGANY MANTEL CLOCK

John Child, Philadelphia, 1800-10

Molded and domed case of nicely figured mahogany, the sides pierced with glass-filled openings permitting the inspection of the fine brass movement. Arched dial of metal painted with groups of flowers on a white ground and inscribed *John Child, Philade.* Has gilded lion-mask and ring handles at the side and ball feet. Very rare.

230-

Height, 17½ *inches; width,* 11½ *inches*

Note: 'This form was popular in England in the latter part of the eighteenth century and the early part of the nineteenth, but very few were made in this country. The works are finely made, "power" being derived from heavy springs instead of from the weights attached to clocks in cases sufficiently long to permit of their use.'—L. G. M.

[See illustration on preceding page]

305. SHERATON MAHOGANY CARD TABLE

Duncan Phyfe, New York, 1800-10

Hinged top veneered in figured light mahogany and shaped in so-called clover-leaf design; frieze beautifully figured and paneled at centre; five reeded and tapered legs ending in small casters.

360-

Height, 29 *inches; length open,* 18½ *inches*

[See illustration on opposite page]

[Number 305]

306. SHERATON CARVED MAHOGANY WALL MIRROR *American*, 1810
Upright frame in architectural style decorated with reeded pilasters in relief, the cornice carved with formal leafage. Deep glass frieze decorated in colors with representation of Mt. Vernon, the residence of General George Washington. Painted glass restored.
Height, 51½ inches; width, 25 inches

120-

307. SHERATON CARVED AND INLAID MAHOGANY SIDE CHAIR
American, circa 1800
Reeded square back with slightly arched crest rail banded with satinwood, three vertical slats in the Gothic taste. Grooved and tapered square legs with spade feet; seat in blue brocade.

60-

308. HEPPLEWHITE INLAID MAHOGANY SWELL-FRONT BUREAU
American, 1790-1800
Curved front contains four beaded drawers in blond mahogany, furnished with wooden knobs of later date. Front and chamfered corners inlaid with stringings of yellow holly. Two bracket feet restored. *Height, 35½ inches; length, 40½ inches*

55

309. HEPPLEWHITE CARVED MAHOGANY SHIELD-BACK SIDE CHAIR
New York, circa 1795
Molded shield back of uncommon design carved with formal leafage and framing conventionalized anthemion splat converging to a sunflower motive at the base. Tapered square legs with spade feet; seat in slate blue damask. Rear legs spliced at the bottom.

110

[NUMBER 310]

310. HEPPLEWHITE CARVED AND PARCEL-GILDED MAHOGANY WALL MIRROR *New York, circa* 1790

Molded frame inlaid with bandings of light and dark woods and a shell medallion in tinted marquetry; scroll pediment embellished with carved rosettes and an urn of flowers, pendent sprays of flowers and leaves at the sides. Urn ornament restored.

Height, 49 *inches; width,* 21 *inches*

[See illustration]

311. CHIPPENDALE CARVED MAHOGANY SIDE CHAIR

American (?), circa 1770

Open back composed of two slightly flaring and tapered uprights carved with stalactite ornaments for their full length, a yoke-curved and fluted crest rail capping an openwork splat. Intricately fret-carved in a design of interlaced strapwork with leaf motive above. Molded seat frame, square front legs, carved with fret ornament in the Chinese taste. Seat in purple velours.

125

312. SHERATON CARVED MAHOGANY MUSIC AND READING STAND

Duncan Phyfe, New York, circa 1815

Composed of a reeded and curved tripod supporting a revolving book or music rest with metal slats adjustable to varying angles on strut; also can be heightened or lowered by means of a brass screw.

Height, 47 *inches*

50-

313. SHERATON CARVED AND GILDED MIRROR *American,* 1800-10

Framed in architectural style with reeded pilasters and small rosettes at the corners. The glass frieze decorated in white, gold, and blue with a lozenge-shaped panel enclosing a small mezzotint engraving of Washington. *Height,* 36½ *inches; width,* 18 *inches*

150-

314. SMALL MAHOGANY WORK TABLE

Duncan Phyfe, New York, 1800-10

Square top with two drawers in beautifully figured mahogany, flanked by grooved round stiles that extend into delicately reeded, tapered, and turned legs with small casters and braced with a shaped under-shelf. *Height,* 30½ *inches; width,* 20½ *inches*

200—

315. SHERATON CARVED MAHOGANY SIDE CHAIR *American, circa* 1795

Molded square back framing openwork splat handsomely carved with leafage, drapery swags, and interlaced strapwork, the crest rail with leaf guilloche. Tapered and gently square legs with stretchers; seat in flowered chintz.

80-

[NUMBER 316]

316. PAIR SHERATON FINELY CARVED MAHOGANY SIDE CHAIRS
New York, circa 1790

Molded rectangular back framing openwork splat in the neo-classic taste carved with drapery swag, ostrich feathers, and formal leafage and, in the upper part, segmental sunburst motives. Grooved and tapered square legs with spade feet; seat in flowered chintz. Excellent design and quality.

640.

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[See illustration of one]

317. PAIR SHERATON FINELY CARVED MAHOGANY SIDE CHAIRS
New York, circa 1790
Identical with the preceding chairs excepting the supports which are plain and not grooved. Excellent design and quality.

450-

318. SET OF FOUR HEPPLEWHITE CARVED MAHOGANY SHIELD-BACK SIDE CHAIRS *American, circa* 1790
Molded shield back filled with three pierced and carved conventional lily and leaf splats; tapered square legs with stretchers; upholstered seat.

340-

319. CHIPPENDALE CARVED AND GILDED WALL MIRROR WITH THE LABEL OF JAMES STOKES *Philadelphia, circa* 1780
Molded frame with shaped high crest and base fret-carved in scroll outline. Pasted onto the back is a fragment of the label of James Stokes of Philadelphia. *Height,* 39 *inches; width,* 19½ *inches*

110-

320. CARVED MAHOGANY CARD TABLE
Duncan Phyfe, New York, circa 1815
Octagonal hinged top veneered in crotch mahogany and pivoting on colonette support composed of four upright balusters on four splayed lion-paw feet, elaborately carved with leafage, fluting, and rosettes.
Height, 28½ *inches; length open,* 34½ *inches*

200-

321. SHERATON MAHOGANY BOW-FRONT SIDEBOARD
Henry Connelly, Philadelphia, 1800-10
Curved front contains three shallow drawers above cupboards, in crotch mahogany, furnished with rosette-pattern brass knobs. Edge of top and skirt grooved and reeded; six reeded, tapered, and turned legs. Good proportions and cabinetwork.
Height, 42½ *inches; length,* 60 *inches*

275-

Note: 'Henry Connelly, who worked at 16 Chestnut Street and 44 Spruce Street, Philadelphia, produced sideboards of this severe type. A similar sideboard exists, which bears the label of this cabinetmaker.'—L. G. M.

[Number 322]

322. Sheraton Carved Mahogany Small Dressing Table

Duncan Phyfe, New York, 1800-10

A rectangular case of two drawers furnished with brass lion-mask and ring handles, flanked by hollow and full fluted round pilasters that are extended into leaf-carved, reeded, and tapered legs with small brass ball feet; shaped undershelf braces the legs. Beautifully constructed piece in banded and matched mahogany.

650-

Height, 35 inches; length, 34½ inches

Note: 'With few exceptions these pieces have mortises in the top as though originally fitted with stiles for mirrors. The size of the holes, however, preclude the possibility that these unsupported uprights were for swinging mirrors. It is more likely that the mirrors had other support, probably attached to the wall. The existence of many mahogany-framed mirrors with the extensions or tennons at the bottoms lend color to the suggestion. While a looking-glass attachment does not necessarily classify these cases as chamber or dressing room pieces, the probabilities certainly favor their use in such apartments rather than as side tables in dining rooms. At the same time they are splendidly adapted to this purpose. The example here featured is of early construction and the slenderness of the stiles and legs, the beauty of the turnings and the figuring of the wood, give it a high quality.'—L. G. M.

[See illustration]

[Number 323]

323. Sheraton Mahogany Fall-front Secretary

Philadelphia, circa 1810

Rectangular case containing four even-sized beaded drawers in nicely figured mahogany, with *repoussé* gilded metal knobs, above which is a deeper drawer fitted for writing purposes with pigeonholes and small drawers in light maple and with let-down hinged front. Lined in blue baize. Flanking the drawers are reeded stiles extending into reeded and turned short legs. *Height,* 43 *inches; width,* 42 *inches*

170

Note: 'In the writer's opinion this is a Philadelphia-made piece of about 1810. It illustrates the general resemblance of the work of other cabinetmakers of ability to that of Phyfe, while showing differences enough to preclude its attribution to that master. The standard of quality in every respect is sufficiently high, but at the time it was made Phyfe would have had the legs turned in his own characteristic manner. Then the veneer of the large drawer would have been laid on in paneled form, and the drawers would not have been broken into two sections to harmonize the upper and lower single drawers with the two drawers at the center. One must own this to be a very attractive touch, but Phyfe would not have done it.'—L. G. M.

[See illustration]

324. CHIPPENDALE FINELY CARVED MAHOGANY SIDE CHAIR
James Gillingham, Philadelphia, 1765-75

Open back composed of grooved and slightly flaring uprights, and open-work vase-shaped splat pierced with trefoil openings in the Gothic taste, and a down-curved crest rail slightly scrolled at the centre and carved with leafage and stalactite motive. Molded flaring seat frame, square legs and stretchers. Slip seat in *petit point.*

Note: 'Elaborately carved bow-shaped cresting, fluted stiles, and carved splat perforated with irregular quatrefoil and trefoil forms. The legs are plain, with beaded corners. This and another chair [Number 521] in the collection follow almost precisely the form and decoration of a group generally accepted as the work of James Gillingham.'—L. G. M.

370-

325. SET OF SIX SHERATON CARVED MAHOGANY LATTICE-BACK SIDE CHAIRS WITH CANE SEATS
Duncan Phyfe, New York, circa 1805

Slightly canted and reeded rectangular back, with paneled and fluted crest rail and X-shaped splat, the uprights turned just above the junction with the seat frame; rounded and caned seat; reeded, tapered, and turned front legs and canted square rear legs. Four seat cushions in rose sateen.

600-

326. CHIPPENDALE CARVED MAHOGANY WALL MIRROR WITH THE LABEL OF JOHN ELLIOTT *Philadelphia, circa* 1765

Cyma-molded frame slightly arched at the top corners; the shaped crest and the base fret-carved in a design of foliage and arabesques. Pasted on the back is a label which reads in part: *John Elliott, at No. 60, South Front Street, between Chestnut and Walnut Streets, Philadelphia. Sells by wholesale and retail, looking-glasses . . .* Very rare. *Height,* 45 *inches; width,* 23½ *inches*

190-

327. ACANTHUS-CARVED MAHOGANY TILTING TABLE

Duncan Phyfe, New York, circa 1810

Plain circular top of solid mahogany tilting on vase-shaped pedestal and four outsplayed and tapered legs ending in paw-feet. The vase and legs carved with ascending and descending acanthus leaves.

Height, 27½ *inches; diameter,* 30 *inches*

275-

328. SHERATON CARVED MAHOGANY TWO-PART DINING TABLE

~~*Henry Connelly, Philadelphia,*~~ 1800-10

Consisting of two half-round ends each having a hinged deep leaf which is joined together at the centre with brass clamps; supported by ten reeded, tapered, and turned legs carved on the outer section and with paneled dies with formal rosettes and acanthus. Very rare.

Height, 29 *inches; length,* 7 *feet* 5 *inches; width,* 4 *feet*

1050-

Note: 'Henry Connelly worked at 16 Chestnut Street and at 44 Spruce Street, Philadelphia. By their similarity to a labeled piece a number of different articles have been identified as from his shop. This table is a splendid example of Connelly's work. Few American Sheraton tables are carved on leg and stile as in this instance, and the writer knows of no other dining table so decorated.' —L. G. M.

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[See illustration]

329. CARVED MAHOGANY LONG-CASE BRASS-DIALED CLOCK

Robt. Pope, Boston, circa 1785

Tall case of finely figured mahogany with brass-mounted, chamfered, and reeded corners, molded and arched pendulum door. Molded and domed hood with fretted frieze and pediment and three brass finials; arch dial of brass finely engraved with flowers and scroll and with the maker's name, *Robt. Pope, fecit Boston* and enriched with gilded spandrel. Striking and chiming on eleven bells.

Height, 8 *feet* 4 *inches*

125-

330. SET OF FIVE CARVED MAHOGANY MEDALLION-BACK SIDE CHAIRS

Duncan Phyfe, New York, 1810-15

A fine Directoire type of chair; the back composed of a rope-twisted and turned crest rail and a splat formed of an oval medallion of figured mahogany flanked by carved formal leaf motives, the reeded

625-

[*Concluded on page* 64

[Number 328]

[Number 330]

Number 330 *concluded*]

uprights continuing in a graceful curve to form the seat frame. Tapered, curved, and grooved supports; slip seat in yellow brocade. Very fine and rare.

Note: 'One suspects that these chairs were made for a small reception room or chamber, for every effort seems to have been made to secure a maximum of lightness and grace. Phyfe could have used this turned and curved cresting rail but seldom, for this is the only survival that has come to the writer's notice.' —L. G. M.

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[See illustration of one]

331. Carved Mahogany Medallion-back Side Chair

Duncan Phyfe, New York, 1810-15

A variant of the preceding chairs, soundly constructed and finely proportioned. While the splat is similar, the crest rail is paneled.

100-

[NUMBER 332]

332. SHERATON MAHOGANY DRESSING TABLE

Duncan Phyfe, New York, circa 1800-10

Rectangular, with reeded top; the three beaded drawers furnished with Sandwich pressed glass knobs. Reeded round pilasters at the corners extend into turned supports ending in brass ball feet and braced by a shaped undershelf. *Height,* 34 *inches; length,* 35½ *inches*

240-

Note: 'With few exceptions these pieces have mortises in the top as though originally fitted with stiles for mirrors. The size of the holes, however, suggest that the mirrors were small. If they were of any considerable size, they must have had other support, probably attached to the wall. While a looking-glass attachment does not necessarily classify these cases as chamber or dressing-room pieces, the probabilities certainly favor their use in such apartments rather than as side-tables in dining-rooms. At the same time they are splendidly adapted to this purpose. The example here pictured is of early construction, and the slenderness of the stiles and legs, the beauty of the turnings, and the figuring of the wood give it a high quality.'—L. G. M.

[See illustration]

333. SHERATON MAHOGANY SMALL SECRETARY

Duncan Phyfe, New York, circa 1795

In two parts, consisting of a cabinet of pigeonholes enclosed by a pair of solid doors surmounting a stand of three drawers; hinged writing flap and turned slender legs. An early example of Phyfe's work. *Height,* 43 *inches; width,* 30 *inches*

475-

Note: 'This graceful little desk is doubtless an example of Phyfe's earliest product; probably before the quality of his work and materials became fully standardized. Nevertheless, we have here his characteristic turnings and joinery, and the curious combination of turned and squared legs is also an idiosyncracy of Phyfe's; usually, however, found on dining-tables of both Sheraton and pedestal types.'—L. G. M.

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334. SHERATON CARVED, GILDED, AND DECORATED WALL MIRROR

American, circa 1800

Upright frame in architectural style composed of double pilasters and a ball-decorated pediment with 'broken' centre motive rising about four inches above the cornice. The glass frieze is decorated in black, white, and gold with what probably is intended to be a representation of Mt. Vernon, with shipping at anchor. Very rare.

240-

Height, 43 *inches; width,* 22½ *inches*

335. SHERATON CARVED MAHOGANY SHIELD-BACK ARMCHAIR

English, circa 1790

Chair of good design; the crest of the shield back, the arms, the curved seat frame, and the dies of the tapered square legs finely carved with husk, palm leaves, rosettes, and groups of wheat ears. Back, seat, and arm pads in yellow damask.

100-

336. HEPPLEWHITE INLAID MAHOGANY AND SATINWOOD CARD TABLE

American, 1790-1800

Hinged top cut in pleasing curves; the frieze inlaid with panels of rippled golden satinwood in borders of cross-cut mahogany and bandings of black and yellow holly. Four tapered and inlaid square legs.

150-

Height, 30 *inches; length open,* 34 *inches*

337. CARVED MAHOGANY SOFA OF CLASSIC FORM

Duncan Phyfe, New York, circa 1815

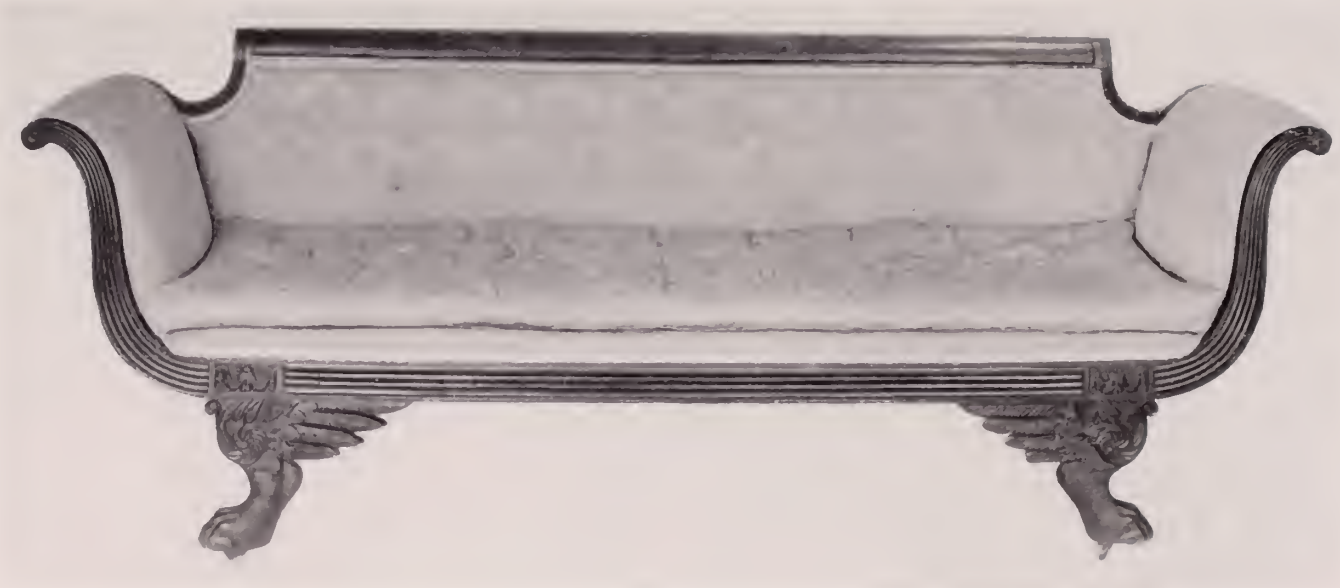
Slightly rolled and triple paneled back rail; frame reeded and rises at each end in a graceful swanneck curve finishing in a small paterae. Stands on four realistically carved lion paws, the front legs showing a combination of the eagle's wing in conjunction with the paw, above which are dies carved with characteristic drapery swags on a stippled ground. Upholstered in golden yellow damask.

975-

Length, 7 *feet* 8 *inches*

Note: 'The paneled back, reeded front rail and particularly the drapery carving above the legs, are typically Phyfe. Although not generally liked so well as examples of Phyfe's work in the Sheraton manner, these sofas have in fact more graceful lines, this one in particular being slim and racy; while the winged paw feet, too often confused with the coarse effects of later days, are always finely modeled and quite as worthy of admiration as the paw feet of Phyfe's superlative lyre-back chairs.'—L. G. M.

[See illustration]



[Number 337]

338. CARVED MAHOGANY SOFA OF CLASSIC FORM

Duncan Phyfe, New York, circa 1815

Fine model showing the characteristic reeding on the frame, which rises at each end in a graceful swanneck curve terminating in a simple patera. Back rail, slightly rolled and triple paneled, exhibits a rare combination of fiddle-back and crotch figure. Stands on four realistically carved lion-paw feet; the front legs show a combination of eagle's wing in conjunction with the paw. Upholstered in golden yellow damask. *Length,* 7 *feet* 8 *inches*

300-

339. CARVED MAHOGANY SOFA OF CLASSIC FORM

Duncan Phyfe, New York, circa 1815

Type of sofa representing Phyfe's most successful attempts at duplicating classic forms in furniture of this period. Slightly rolled and paneled crest rail of figured mahogany unadorned with carving; the reeded frame, which conforms to the lines of the lyre, rises at each end in a graceful swanneck curve terminating in a carved rosace. The supports are of conventional cornucopia pattern, fluted, and end in brass paw feet and casters; the paneled oblong dies carved with formal rosette and leafage. Upholstered in golden yellow brocade.

525-

340. SHERATON MAHOGANY WING EASY CHAIR IN GLAZED CHINTZ

Duncan Phyfe, New York, 1800-10

Slightly arched and canted back, voluted wings and arms, and loose seat cushion recovered in glazed chintz in *chinoiserie* pattern in colors on a celadon ground. Mahogany reeded, tapered, and turned front legs with casters; square canted rear legs. Very rare.

125-

341. SHERATON CARVED MAHOGANY TRIPOD TABLE

Duncan Phyfe, New York, circa 1810

Nicely figured top, cut in so-called clover-leaf pattern, tilts on a vase-turned pedestal and reeded tripod with spade feet. Exhibits good workmanship. *Height,* 28 *inches; width,* 26½ *inches*

130-

[Number 342]

342. Carved Mahogany Pedestal Card Table

Duncan Phyfe, New York, circa 1810

Hinged square top, with rounded corners veneered in figured 'Spanish' mahogany, opens and pivots upon a frame which is paneled with delicate beading and dies. Pedestal support, composed of four leaf-carved upright balusters on fluted concave platform, emitting four outcurved and tapered legs ending in brass shoes and casters and carved with descending acanthus leaves and reeding.

Height, 30 *inches; length open,* 37 *inches*

800-

Note: 'This is one of Phyfe's most attractive designs, the collonette frame-support imparting a light and graceful effect. The top and skirt were obviously given their severe lines as a contrast to the elaborate arrangement beneath. The carving on the collonettes and legs is of the usual high order and the intermediate platform is small and attractively fluted on all sides. An interesting variation appears in the extension of the reeding of the legs to include the brass feet.' —L. G. M.

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[See illustration]

343. CARVED MAHOGANY PEDESTAL CARD TABLE

Duncan Phyfe, New York, circa 1810

A variant of the preceding table, but of similar general construction. the top is octagonal and pivots upon a narrow frame skirted with a delicate brass molding, part of which is missing. The grooved and splayed legs end in brass claw feet and casters.

Height, 29½ *inches; length open,* 36 *inches*

325-

344. CARVED AND INLAID MAHOGANY LYRE-PEDESTAL CARD TABLE

New York, circa 1810

Shaped and hinged rectangular top opens and pivots on a molded frame of figured mahogany, supported on a pedestal composed of a double lyre on a square platform, emitting four outcurved and tapered legs ending in brass paw feet and casters. Top and pedestal inlaid with bandings of figured maple and enriched with gilded metal mounts and small ivory trimmings.

Height, 30 *inches; length open,* 35 *inches*

1200-

[See illustration]

345. EMPIRE CARVED MAHOGANY SIDEBOARD

Duncan Phyfe, New York, circa 1815

The front in beautifully crotched light mahogany banded with cross-cut mahogany contains three drawers with brass lion-mask and ring handles, above four doors enclosing cupboards; flanking the cupboards are four reeded columns with carved acanthus capitals and molded plinths, supported on lion-paw feet; the rear supports are of conventional baluster type. At each end is a draw-out shelf just below the top, which is bordered with a gallery composed of a back panel finely figured, and a balustered brass rail at each end.

150-

Height, 49 *inches; length,* 6 *feet* 1 *inch*

[Number 344]

[Number 346]

346. Chippendale Finely Carved Mahogany Side Chair

American, 1760-70

200-

Flaring open back composed of grooved and tapered uprights, a pierced openwork splat of vase form and a yoke-curved crest rail all outlined with carved C-scrolls. Molded and slightly flaring seat frame, cabriole front legs ending in claw-and-ball feet.

[See illustration]

347. SHERATON CARVED, GILDED, AND DECORATED WALL MIRROR

Circa 1800

Handsome pier mirror in architectural style; fluted and reeded carved pilasters with shaped and molded finials ornamented with acanthus and drapery swags in relief. The glass frieze decorated in soft white and gold with an Old World landscape containing a ruined Norman castle, cottage, and trees.

300-

Height, 55½ inches; width, 25½ inches

348. SHERATON MAHOGANY CORNER WASHSTAND *American, circa* 1810

In two tiers with curved front, scalloped top, and tapered supports. Fitted with three drawers and opening for basin.

60-

Height, 43½ inches; width, 25 inches

349. INLAID MAHOGANY LONG-CASE CLOCK WITH AMERICAN EAGLE MARQUETRY *Joakin Hill, Flemington, N. J.,* 1790-1800

Tall case with chamfered columnar corners, domed and scrolled hood with three brass finials, slightly flaring base with small curved bracket feet; richly inlaid with stringings and bandings of light and dark woods, segmented and circular fan motives, while above, on the arched pendulum door, is inlaid the American eagle, shield, and fifteen stars in an oval medallion. Arched metal dial, decorated with lyre motives in the spandrel, bears the maker's name and shows the phases of the moon on a revolving disc. Very rare.

1000-

Height, 7 feet 11 inches

[See illustration]

[NUMBER 349]

350. FINELY INLAID MAHOGANY TALL-CASE CLOCK
Samuel Martin, New York, circa 1800

Tall case of figured mahogany with chamfered columnar corners and domed and scrolled bonnet. Richly inlaid and banded with various light and dark woods. Arched metal dial painted with birds and flowers on a white ground, and inscribed *Sam'l Martin.* Very rare.
Height, 8 *feet* 2 *inches*

190

351. CARVED MAHOGANY WORK TABLE
Duncan Phyfe, New York, circa 1815

Octagonal box top with hinged lid uncovering sliding tablet; front with three beaded drawers in figured mahogany, one fitted for writing purposes; on leaf-carved pedestal and four outsplayed legs ending in paw feet. *Height,* 31½ *inches; width,* 22½ *inches*

100

352. LATE SHERATON MAHOGANY WORK TABLE *American, circa* 1810

Oblong box top with two beaded drawers and reeded and turned pilasters at the corners; on ringed vase supports and four reeded outsplayed legs ending in brass paw feet.
Height, 29 *inches; width,* 22 *inches*

150

353. SHERATON MAHOGANY POLE SCREEN *English, circa* 1800

Mounted with framed square panel of *gros point* and beadwork of later date, depicting the English royal arms. *Height,* 66 *inches*

60

354. SHERATON INLAID AND DECORATED MAHOGANY SIDE TABLE WITH MARBLE TOP *Baltimore,* 1790-1800

Exceedingly rare example of the cabinetwork produced in this locality. The frieze is of crotch mahogany veneer and is shaped in a series of graceful yoke curves, banded and inlaid with satinwood and other woods, the paneled centre decorated with a representation of Venus disarming Cupid, painted in blue and gold on glass. At the corners are half-round pilasters gilded with formal leafage and extending into ringed and tapered round legs inlaid for their entire length with strips of light wood simulating fluting, braced by a shaped undershelf and ending in turned feet. Contemporary top of figured grayish-white marble. *Height,* 37 *inches; length,* 45 *inches*

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2350

[See illustration]

[Number 354]

356. QUEEN ANNE INLAID BURL WALNUT HIGHBOY

American, circa 1730

Upper part contains six drawers veneered with panels of tawny figured burl walnut, bordered with bandings of herringbone ornament, and furnished with a set of small engraved brasses. Lower part with three drawers, triple arched skirt, and cabriole legs ending in pad feet. A secret drawer in the cornice.

600-

Height, 5 *feet* 7 *inches; width,* 39 *inches*

357. SHERATON INLAID MAHOGANY SECRETARY BOOKCASE

John Seymour, Boston, Mass., circa 1790

The upper part is a cabinet of shelves, small drawers, and pigeonholes, enclosed by a pair of glazed doors with diamond-shaped molding and capped by a shaped cornice that originally had finial. Lower part is a case of three beaded drawers in light and dark mahogany banded with yellow holly, flanked by pilasters of rippled satinwood which extend into reeded, tapered, and turned legs. Interior of upper part painted light blue; hinged writing flap at centre.

1600-

Height, 6 *feet* 5 *inches; width,* 41 *inches*

Note: 'Desks with legs of this height are most uncommon. This seems strange, for lightness and gracefulness is thereby achieved. . . . A few Boston-made desks have been found bearing the Seymour label. These have a painted interior of greenish blue, similar to the color used in this desk. As this use of color is practically unique, it seems quite certain that this desk is of Seymour construction.'—L. G. M.

[See illustration]

358. MAPLE FOUR-POST TESTER BEDSTEAD *American, XVIII Century*

Has four tapered and chamfered posts in original condition; rails, tester frame, and head-board renewed. Equipped with box-spring and mattress.

50-

Height, 7 *feet; length,* 6 *feet* 6 *inches; width,* 4 *feet* 5 *inches*

359. SHERATON TURNED MAPLE FIELD BEDSTEAD *American,* 1800-10

Comprising four vase-turned posts, pine shaped head-board, folding tester frame.

80

Height, 5 *feet* 6 *inches; length,* 6 *feet* 4 *inches; width,* 42 *inches*

360. MAPLE FOUR-POST TESTER BEDSTEAD *American, XVIII Century*

Consisting of four tapered and chamfered posts with their old red paint and oak and pine rails pierced for rope slatting. Equipped with wire spring and mattress.

50-

Height, 6 *feet* 6 *inches; length,* 6 *feet* 6 *inches; width,* 4 *feet* 2 *inches*

[Number 357]

361. SHERATON MAHOGANY LINEN PRESS *New England, circa* 1800
Tall cupboard in two parts; upper part fitted with shelves enclosed by a pair of doors paneled with molding; lower part contains three beaded drawers with brass bail handles. Dentil-molded cornice, bracket feet. Well made piece in handsomely figured mahogany.
Height, 6 *feet* 8 *inches; width,* 4 *feet* 3 *inches*

6 25-

362. TURNED MAPLE ROUNDABOUT CHAIR
New England, XVIII Century
With well turned bracing spindles under the seat, which has a delapidated leather covering. Painted black.

35

363. FAN-BACK WINDSOR CHAIR *American, circa* 1790
Side chair, the legs cut down and fitted with rockers; painted black.

20

364. SMALL TERRESTRIAL GLOBE ON TRIPOD
J. and W. Cary, London, Early XIX Century
On mahogany tripod in the Sheraton taste. *Height,* 26 *inches*

35

365. TWO WINDSOR ARMCHAIRS *American, XVIII Century*
One has damaged arm, the other requires reconditioning. [Lot.]

4/0

ORIENTAL RUGS

366. TWO RUGS
Anatolian mat with floral design in an old gold ground; and rug with diagonally striped 'pear' design, with yellow, scarlet, and ivory borders. [Lot.] *Length,* 2 *feet* 5 *inches; width,* 1 *foot* 10 *inches*
Length, 4 *feet* 10 *inches; width,* 3 *feet* 7 *inches*

20-

367. TWO TEKKE BOKHARA RUGS
Tawny red field, woven with rows of particolored flattened octagons within a tile border. Semi-antique rugs.
Length, 3 *feet* 7 *inches; width,* 2 *feet* 4 *inches*
Length, 3 *feet* 7 *inches; width,* 2 *feet* 6 *inches*

20

368. TWO BALUCHISTAN RUGS
One with tan field, patterned with L-shaped 'pear' motives, the other with allover design of latchhooked rosettes; bordered with square tile motives in colors.
Length, 4 feet 8 inches; width, 3 feet 3 inches
Length, 5 feet 7 inches; width, 3 feet 4 inches

40

369. MELES PRAYER RUG
Rose red field, beneath a constricted pointed prayer arch with ivory spandrels strewn with russet and green leaves; old gold floral border with many guards. Semi-antique rug.
Length, 4 feet 5 inches; width, 3 feet 6 inches

25

370. MELES PRAYER RUG *Circa* 1820
Blood red field woven with three diamond motives, beneath a constricted prayer arch with ivory spandrels; old gold border with cruciform rosettes in colors, alternating with aubergine leaf medallions. *Length, 5 feet 4 inches; width, 3 feet 4 inches*

65

371. TWO BALUCHISTAN RUGS
Lozenge tile designs in scarlet, blue, green, and brown, within a latchhooked scarlet border; long striped webs.
Length, 5 feet 4 inches; width, 3 feet 4 inches
Length, 5 feet 4 inches; width, 2 feet 8 inches

50

372. KAZAK PRAYER RUG
Scarlet field, woven with a pole of curious angular medallions in blue, green, and red, with old gold border, beneath a prayer arch; ivory 'vine' border. Semi-antique rug.
Length, 5 feet 6 inches; width, 3 feet 5 inches

35

30 373. KABISTAN RUG
Blue-black field, woven with stepped cruciform medallions and scattered rosettes in colors; ivory border of serrated blossoms, guards with tile pattern; worn. *Length, 6 feet; width, 3 feet 9 inches*

374. KARADJA RUG
Allover diamond medallion design in colors between jade green and ivory floral guards. *Length, 6 feet 8 inches; width, 4 feet 9 inches*

30

375. ANTIQUE ASIA MINOR RUG
Scarlet field, woven with an allover design of complete and half-medallions of diamond shape, with latchhooked edges and in bright colors; sapphire blue border of green and fawn branch arabesques supporting blue fountains, between ivory floral guards.
Length, 7 feet 8 inches; width, 5 feet 5 inches

200

376. SHIRAZ POMEGRANATE RUG
Scarlet field, with pendented ivory diamond medallion and woven with an allover Khotan design of trellised branches of pomegranates; bluish black pomegranate border with ivory guards.
Length, 8 feet 10 inches; width, 4 feet 6 inches

80

377. ANTIQUE ROYAL BOKHARA RUG
Handsome Salor rug, with tawny red field, patterned with four chains of octagon motives particolored in orange and blue, dull red and ivory, and alternating with cruciform figures, within a border of latchhooked octagon rosettes; fine long webs.
Length, 9 feet 6 inches; width, 6 feet 3 inches

110

378. AFGHAN BOKHARA RUG
Blood red field, woven with six rows of three octagonal medallions, particolored in dark blue and yellow, red and orange; trellised border.
Length, 9 feet 8 inches; width, 7 feet 3 inches

70

379. KARA-DAGH RUNNER
Deep blue field, woven with rows of gaily colored 'pear' motives; old scarlet border of serrated 'vines'.
Length, 11 feet 3 inches; width, 3 feet

105

380. LESGHIAN RUNNER
Narrow plain saffron yellow field, bordered with a band of rosetted tile motives in blue, black, and rose.
Length, 12 feet 2 inches; width, 2 feet 6 inches

105

[END OF SECOND SESSION]

#29077 12

Dining Room in the Home of
The Late Louis Guerineau Myers

THIRD AND LAST SESSION

Saturday, April 9, 1932, at 2:15 p.m.

Catalogue Numbers 381 to 567 Inclusive

ENGLISH, CONTINENTAL, AND ORIENTAL PORCELAINS LOWESTOFT, STAFFORDSHIRE, AND AMERICAN POTTERY

381. NINE STAFFORDSHIRE BLUE-PRINTED SMALL PLATES *Circa* 1825
Decorated with rustic pattern on white; pierced border.
Diameter, 7½ inches

382. FIVE VARIOUS STAFFORDSHIRE AND LEEDS BLUE PLATTERS AND PLATES
Decorated with the Palace of St. Cloud, France, Lanarth Court, Monmouthshire, Landing of General Lafayette, Shipping off Whitby, and ivory-glazed queensware platter with blue edge. [Lot.]

383. TWO STAFFORDSHIRE PRINTED PLATES AND A SMALL PITCHER
Circa 1830
Deep blue showing *Union Line* steamboat; mulberry-printed plate showing *Pennsylvania* steamboat; creamer showing landing of General Lafayette. Clews mark. [Lot.] *Diameter, 10½ inches*

384. EIGHT STAFFORDSHIRE BLUE-PRINTED SMALL PLATES
Enoch Wood & Sons, circa 1825
Decorated in medium and deep blue with view of Gunton Hall, Norfolk, in a border of grapevine and convolvuli. Impressed mark.
Diameter, 7¾ inches

385. CHILD'S WEDGWOOD SPLASH PINK LUSTRE TOY TEA SET
Circa 1800
Fourteen pieces in mottled and gold-tinged pink lustre. One piece imperfect. Very rare. [Lot.]

386. STAFFORDSHIRE PURPLE LUSTRE AND POLYCHROME PITCHER
Circa 1810
Modeled in relief with sporting dogs in landscape settings on a soft green ground. Rare. Mint condition. *Height, 5¾ inches*

387. STAFFORDSHIRE PURPLE LUSTRED SHAPED PITCHER *Circa* 1810
Modeled with sprigs of flowers in panels enriched with brilliant purple lustre on buff ground. Mint condition. *Height, 6½ inches*

388. STAFFORDSHIRE, COPPER, AND ROSE RESIST LUSTRE PITCHER *Circa* 1810
Fine specimen, the neck encircled with a band of bird and foliage decoration in white resist on ground of brilliant rose lustre. Rare. *Height, 6 inches*

389. STAFFORDSHIRE COPPER AND PURPLE RESIST LUSTRE JARDINIÈRE *Circa* 1820
Mortar-shaped, with lion-mask and ring handles encircled by bands of foliage decoration in bluish gray resist. Rare. *Height, 5½ inches; diameter, 8 inches*

390. THREE STAFFORDSHIRE POLYCHROME POTTERY FIGURES *Ralph Wood*
Pair representing 'The Lost Sheep', a man with lamb slung over his shoulder; the other, an allegorical female figure, slightly chipped. Finely modeled and glazed. *Height, 8½ inches*

391. STAFFORDSHIRE POLYCHROME POTTERY STATUETTE *Ralph Wood*
Representing Athena wearing plumed helmet and holding mascaron shield, an owl at her feet. *Height, 12 inches*

392. PAIR STAFFORDSHIRE POLYCHROMED ORNAMENTS *Whieldon*
Flower holders modeled in form of two lions, a doe, and a squirrel by tree-trunks; nicely colored. *Height, about 5½ inches*

393. FIFTEEN DECORATED FRENCH PORCELAIN PLATES AND A COMPOTE *XIX Century*
Each hand-painted with a different variety of game bird; rose and gold borders. *Diameters of plates, 8 and 8½ inches*
From the Derby family, Salem, Mass.

394. SIXTEEN DECORATED FRENCH PORCELAIN PLATES AND TWO SHELL DISHES *XIX Century*
Matching the preceding, each painted with a different group of flowers. *Diameters of plates, 8 and 8½ inches*
From the Derby family, Salem, Mass.

395. SIXTEEN DECORATED FRENCH PORCELAIN PLATES AND THREE COMPOTES *XIX Century*
Matching the preceding.
95 *Diameters of plates, 8 and 8½ inches*
From the Derby family, Salem, Mass.

396. FOURTEEN DECORATED FRENCH PORCELAIN PLATES AND TWO COMPOTES *XIX Century*
Matching the preceding, each painted with a different variety of fruit. *Diameters of plates, 8 and 8½ inches*
70 From the Derby family, Salem, Mass.

397. PAIR DECORATED FRENCH PORCELAIN SAUCE TUREENS, AND FIVE PIERCED TRAYS AND COMPOTES *XIX Century*
Matching the preceding. One repaired. [Lot.]
120 *Diameters, 8½, 9½, and 11 inches*
From the Derby family, Salem, Mass.

398. SET OF TWELVE FINELY DECORATED MINTON PORCELAIN PLATES
Each plate beautifully decorated in *pâte-sur-pâte* style with a different kind of English bird in its natural setting, in soft white relief on a
330 brilliant turquoise ground, a technique of which Solon was master. White and gold border, tooled, and pierced with Greek fret.
Diameter, 9½ inches

399. THREE COALPORT DECORATED PORCELAIN PLATES *Circa* 1820
Centres finely painted with clusters of fruits and flowers, the borders with white foliage and scrolls on buff ground. One different. Marked
18 *Coalport Improved Felspar Porcelain.* *Diameter, 9½ inches*
Collection of Tom G. Cannon, Anderson Galleries, 1928

400. ROCKINGHAM DECORATED PORCELAIN DESSERT SERVICE
XIX Century
205 Comprising sixteen plates and four compotes, the centres decorated with different groups of fruits and berries in white reserves on a green ground with ivory and gold scroll border.
Diameter of plates, 8¾ inches

[NUMBER 401]

401. PAIR ROCKINGHAM DECORATED GROS BLEU PORCELAIN POTPOURRI VASES *Circa* 1820

Globular with perforated domed cover, foliated handles, and loose inner cover. Finely painted with clusters of blossoms and leaves in shaped reserves on a deep blue ground gilded with foliage scrolls.
Height, 14½ *inches; width,* 12 *inches*

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[See illustration]

402. PAIR CHAMBERLAINS WORCESTER DECORATED PORCELAIN PLATES *Circa* 1805

Painted with clusters of flowers and leaves in shaped reserves on matrix blue ground. Serrated border. Mark, *Chamberlains Worcester.* *Diameter,* 9 *inches*

Collection of the Duke of Cambridge

Collection of Tom G. Cannon, Anderson Galleries, 1928

402A. TEN CROWN DERBY DECORATED PORCELAIN SOUP PLATES
Circa 1830
Imari floral decoration in blue, gold, and *rouge de fer*. A few small chips. *Diameter,* 10 *inches*

30 403. TEN CROWN DERBY DECORATED PORCELAIN PLATES *Circa* 1800
Decorated in the Imari taste in blue, green, gold, and *rouge de fer*. Cracked and repaired. *Diameter,* 10 *inches*

30 404. TWO CROWN DERBY PORCELAIN BOWLS *Circa* 1800
One fluted, with blue and gold ivy-leaf border; the other with blue and gold lobed border. Duesbury mark.
Diameter, 6 and 6½ inches
34 Collection of Tom G. Cannon, Anderson Galleries, 1928

405. FINELY DECORATED SPODE PORCELAIN WRITING SET *Circa* 1800
Comprising two oval basket-shaped quill holders, a pounce-pot, and a circular inkstand with perforated covers; painted with clusters of flowers and leaves on a blue and gold scale-pattern ground. One piece repaired. Very fine and rare. [Lot.]
100

406. PAIR WEDGWOOD BLUE AND WHITE JASPER WARE COVERED VASES
Circa 1780
Two-handled vase in the classic taste with flower finial and square foot. Modeled in white cameo fashion with formal acanthus and bell-shaped flowers on a lavender-blue ground. Marked *Wedgwood*. Very rare. *Height,* 10 *inches*
200 From the Hamilton Palace Collection, London

[See illustration on following page]

407. BLUE AND WHITE JASPER WARE SPILL VASE *Circa* 1780
Rare piece made by J. Neale, who successfully imitated Wedgwood's products during the latter's lifetime. Small square vase with slightly chipped perforated cover modeled in white cameo-fashion with legendary and historical figures. Marked, *Neale and Co.*
Height, 7 *inches*
40

[406] [408] [406]

408. Famille Rose Porcelain Bowl *Yung Cheng*
Exterior and interior painted in enamel colors with groups of peonies rising from rocks, detached sprigs of smaller blossoms, and butterflies on a soft white ground. This fine bowl has remained in this country since the eighteenth century.
Height, 4½ *inches; diameter,* 10½ *inches*
50
Girl Scouts Loan Exhibition, American Art Association-Anderson Galleries, Inc., 1929

[See illustration]

409. Finely Decorated Worcester Porcelain Part Tea Service of the Dr. Wall Period *Circa* 1770
Comprising seven fluted teacups, six coffee cups, nine saucers, and a bowl finely painted with swags of flowers and hop vine in the Sèvres taste in colors on a soft white ground; scalloped border with interlaced vine on turquoise blue. Very rare. [Lot.]
50
Collection of Tom G. Cannon, Anderson Galleries, 1928

410. Two Worcester Decorated Porcelain Coffee Cups and Saucers of the Dr. Wall Period *Circa* 1760
Painted with panels of flowers in the Oriental taste in blue, gold, and *rouge de fer.* Square mark. Very rare.
40

411. Two Worcester Finely Decorated Cups and Saucers of the Dr. Wall Period *Circa* 1760
One painted with landscape vignette and swags of flowers and fruits; the other fluted and painted with groups of flowers and butterflies in blue and gold border. Very rare.

15

412. Worcester Decorated Porcelain Covered Box and a Spode Dish 1765-90
Circular box with cover of the Dr. Wall period painted with flowers in reserves on a blue ground enriched with gilding; crescent mark. Small oval dish in the Imari taste. [Lot.]
Widths, 4¾ and 8½ inches

50

413. Blue and White Worcester Porcelain Part Tea Service and a Coffee Pot of the Dr. Wall Period *Circa* 1765
Comprising five coffee cups, four teacups, four saucers, and a tea bowl painted with Chinese landscapes in chintz-pattern border; fluted coffee pot, without cover, painted with groups of flowers. Blue crescent and script W marks. [Lot.]
Collection of Tom G. Cannon, Anderson Galleries, 1928

50

414. Two Decorated Worcester Porcelain Creamers and a Teapot of the Dr. Wall Period *Circa* 1760
Pair of small creamers painted with *chinoiseries* in panels; ovoid teapot painted with panels of flowers and trellis in the Oriental taste, and with Japanese mark; cover modern. Very rare. [Lot.]
Heights, 4 and 6 inches
Collection of Tom G. Cannon, Anderson Galleries, 1928

50

40

415. Two Decorated Worcester Porcelain Cups and Saucers of the Dr. Wall Period *Circa* 1765
Handleless teacup and saucer painted with a landscape vignette and sprigs of flowers and leaves, and butterflies; teacup and saucer very similar. Crescent mark. Rare.

[NUMBER 416]

416. TWO FINELY DECORATED AND 'JEWELED' FLIGHT BARR & BARR WORCESTER PORCELAIN VASES *Circa* 1800

A pair except for a small difference in height and color of the grounds. Two-handled baluster vase of amphora type, one painted with the following views: the Straits of Minai from Anglesea and Lake Windemere, Westmoreland, in shaped oval reserves with gilt scroll borders on an apple green ground. The other decorated with the following views: Ullswater Lake, Cumberland, and Blarney Castle, Ireland, in shaped reserves on a rose pink ground. Handles jeweled and rosetted, shoulders encircled with neo-classic gold ornament on white, lower body and square foot modeled and gilded with formal leafage. Impressed Worcester mark of Flight Barr & Barr under foot. Presumably the work of Thomas Baxter. Very fine and rare. *Height,* 16¼ *and* 16½ *inches*

Collection of Tom G. Cannon, Anderson Galleries, 1928

[See illustration]

75

417. THREE CHELSEA, WORCESTER, AND CROWN DERBY CUPS AND SAUCERS 1770-1800
One painted with formal pattern in mulberry and gold; another with panels of flowers on a scale blue ground; another with an Italian view in apricot and gold border. Very rare.

45-

418. CHELSEA PORCELAIN GROUP FORMING CANDLE HOLDER *Circa* 1770
Modeled as an amor reaching up to a pigeon, accompanied by a dog on scroll base, with *bocage* supporting flower-shaped sconce. Chipped. Gold anchor mark. Rare. *Height,* 10 *inches*

65-

419. PAIR FINELY DECORATED WORCESTER PORCELAIN PLATES OF THE DR. WALL PERIOD *Circa* 1760
Varying slightly in detail. Painted with groups of flowers and leaves in shaped reserves with gilt scroll borders on a scale blue ground. Rare square mark. *Diameter,* 8¼ *inches*
Collection of Tom G. Cannon, Anderson Galleries, 1928

160-

420. FINELY DECORATED WORCESTER PORCELAIN PLATE OF THE DR. WALL PERIOD *Circa* 1760
Slightly larger than the preceding, with small variation in detail. Square mark. Very rare. *Diameter,* 8¾ *inches*
Collection of Tom G. Cannon, Anderson Galleries, 1928

90

421. FINELY DECORATED WORCESTER PORCELAIN PLATE OF THE DR. WALL PERIOD *Circa* 1760
Painted with sprays of flowers and leaves transfixed with an arrow, on a soft white ground; blue and gold scalloped border. Blue crescent mark. Very rare. *Diameter,* 8½ *inches*
Collection of Tom G. Cannon, Anderson Galleries, 1928

40

422. FINELY DECORATED WORCESTER PORCELAIN PLATE OF THE DR. WALL PERIOD *Circa* 1760
Somewhat similar to the preceding, but smaller; blue crescent mark. Very rare. *Diameter,* 8¼ *inches*
Collection of Tom G. Cannon, Anderson Galleries, 1928

40

423. Two Finely Decorated Worcester Porcelain Plates of the Dr. Wall Period *Circa* 1760
Painted with clusters of flowers and leaves in shaped reserve, with gilt scroll borders on a scale blue ground. Rare.
Diameter, 9¼ *inches*
Collection of Tom G. Cannon, Anderson Galleries, 1928

30-

424. Two Finely Decorated Worcester Porcelain Teapoys of the Dr. Wall Period *Circa* 1770
Fluted ovoid bodies, one beautifully painted with sprays of leaves alternating with trellis, the other with swags of flowers in shaped reserves bordered with scale blue and 'shagreen' enriched with gilding. Cover with flower finial. Script W mark in blue. Finest quality.
Height, 6¾ *inches*
Collection of Tom G. Cannon, Anderson Galleries, 1928
One from the R. Drane Collection, England

70-

425. Pair Decorated Worcester Porcelain Kidney-shaped Dishes and a Saucer Dish of the Dr. Wall Period *Circa* 1760
Finely painted with groups of blossoms and leaves in shaped reserves on a scale blue ground gilded with formal foliage. Blue crescent mark. Very rare. [Lot.] *Widths,* 8½ *and* 10½ *inches*
Collection of Tom G. Cannon, Anderson Galleries, 1928

150-

426. Beautifully Decorated Worcester Porcelain Part Tea Service of the Dr. Wall Period *Circa* 1765
Comprising a fluted spherical teapot with domed and pointed cover, covered sugar bowl, two handleless teacups, two saucers, teapot stand, and a tea bowl. Beautifully decorated in the Japanese taste with large crysanthemum-like medallions composed of radiating panels of scrolls and diaper ornament in deep blue, pale green, *rouge de fer,* and gold on a soft white ground. Interiors also decorated. Each piece with Japanese mark. Very rare.
Collection of Tom G. Cannon, Anderson Galleries, 1928

105-

427. Twelve Mason's Ironstone China Imari Pattern Dinner Plates and a Soup Tureen *XIX Century*
Plates decorated with flowers and foliage in deep blue, turquoise, and *rouge de fer.* Covered soup tureen to match. *Diameter,* 10¼ *inches*

50-

[NUMBER 428]

428. BEAUTIFULLY DECORATED IMARI FLUTED PORCELAIN BOWL
XVIII Century

Modeled in chrysanthemum pattern; painted inside and out with flowers of the seasons in India ink and colors, heightened with gilding, on a soft white ground. Fine bowl of resonant tone, superbly decorated. *Height, 4¼ inches; diameter, 9 inches*

55

Note: Imari bowls of this fine shape inspired Dr. Wall, the early proprietor of the Worcester porcelain factory, to reproduce them in English porcelain.

[See illustration]

429. ROCKINGHAM DECORATED APPLE GREEN AND WHITE PORCELAIN PART SERVICE *Circa* 1830

Comprising ten lobed plates, ten shallow teacups, eleven saucers, two cake dishes, and a sugar bowl; decorated with wreaths of flowers and gilded with foliage in apple green borders. [Lot.]

65.

Diameter of plates, 8 inches

430. CROWN DERBY PORCELAIN IMARI PATTERN TEA SERVICE
Circa 1795

90.

Comprising a squat spherical teapot, covered sugar bowl, tea bowl, nine coffee cups, six teacups, eight saucers, and a bread and butter plate; finely decorated with panels of flowers and leaves in the Oriental taste in red, gold, and *rouge de fer*. Duesbury mark; some pieces repaired. [Lot.]

[NUMBER 431]

431. ORIENTAL LOWESTOFT DECORATED PORCELAIN VASE WITH COVER
Circa 1790

Of graceful baluster shape with domed cover and stepped square foot. 'Lemon peel' porcelain, decorated in colors and gilding with festoons of flowers, butterflies, and other insects on a soft white ground, and two medallion vignettes of country mansions in sepia. Floriated and gilded handles; marbled base. Repaired and chipped.
Height, 17½ *inches*

100-

[See illustration]

432. EMPIRE PORCELAIN VASE DEPICTING THE ENGAGEMENT BETWEEN THE FRIGATES 'CONSTITUTION' AND 'GUERRIÈRE'

French for the American Market, circa 1815

Hard paste vase of baluster form, the handles modeled as winged terminal female figures. One side depicts the frigate *Guerrière* with dismantled rigging striking her colors to the American frigate *Constitution;* the superiority of the latter vessel being clearly shown in the number of guns mounted by each ship. The reverse depicts a wrecked vessel on the Mediterranean coast from which a number of figures are being salvaged. Signed P. FREUND. The subjects painted in colors and India ink denote the work of a skilled miniature painter. *Height,* 19 *inches*

270-

Girl Scouts Loan Exhibition, American Art Association-Anderson Galleries, Inc., 1929

433. ORIENTAL LOWESTOFT PORCELAIN GARNITURE OF TWO VASES AND A BEAKER *Circa* 1790

Vases of gallipot shape with flaring foot; beaker cylindrical with flaring lip. Painted with canopied shields enclosing monogram and sprigs of flowers in blue and gold. Covers modern; one vase slightly imperfect. Rare. *Heights,* 10 *and* 11 *inches*

130-

434. PAIR DECORATED 'ORIENTAL LOWESTOFT' PORCELAIN VASES

XVIII Century

Slightly ovoid with contracted neck; skillfully decorated in India ink, sepia, colors, and gold with Chinese interpretation of European landscapes showing mounted and dismounted figures in eighteenth century costumes engaged in the hunt, also small marines and landscapes in shaped reserves on a ground diapered with foliage in gold. Semi-eggshell porcelain; one vase repaired. *Height,* 13½ *inches*

70-

Girl Scouts Loan Exhibition, American Art Association-Anderson Galleries, Inc., 1929

435. ORIENTAL LOWESTOFT PORCELAIN BEAKER AND VASE WITH AMERICAN EAGLE DECORATION *Circa* 1800

Vase gallipot-shaped, beaker with flaring rim, decorated in sepia and gold with the American eagle, sunburst, shield and stars enclosing monogram; also sprigs of flowers. Both imperfect. [Lot.] *Height,* 13 *inches*

130 -

436. PAIR PENNSYLVANIA GLAZED POTTERY ROOSTERS *Circa* 1820

Standing birds, coated with mottled robin's-egg blue and brown glaze, the combs and legs painted. Rare. *Height,* 11 *inches*

100

437. Two Pennsylvania Slip-ware Pie Plates *Circa* 1790
70 Incised decoration of tulips and leaves similar to that found on Pennsylvania Dutch painted chests. [Lot.] *Diameters,* 8 *and* 12 *inches*

438. Tortoise-shell Glazed Pottery Pitcher and Basin
American, XIX Century
25 Basin with flaring spout and Bennington mark; hound-handled pitcher modeled with hunting scenes and grapevine. [Lot.]
Height of pitcher, 10 *inches*
Diameter of basin, 12½ *inches*

439. Three Brown Glazed Pottery Pitchers
American, XIX Century
20 Pennsylvania or Vermont ware, one modeled with tulips and starfish in relief; another of Toby form; a third of pug dog form. Rich tortoise-shell glaze. One incised underneath with the potter's name, H. GANZ. *Height, about* 9½ *inches*

440. Two Brown Glazed Stoneware Jars *American, XIX Century*
7½ Bobbin-shaped, with loose flat covers. [Lot.] *Height,* 11 *inches*

441. Two Glazed Pottery Jugs and a Jar
American, Early XIX Century
1v 10 Jugs melon-shaped, jar cylindrical, with agate-like mottled greenish brown glaze. [Lot.] *Heights,* 8½ *and* 10 *inches*

442. Two Glazed Pottery Jars *American, XIX Century*
Square jar modeled with formal foliage base impressed HENRY SWOPES POTTERY; smaller cylindrical jar on foot with speckled gray glaze. [Lot.] *Heights,* 7 *and* 11 *inches*
7 10

GEORGIAN SILVER AND SHEFFIELD PLATE

443. Six George III Silver Pistol-handled Dessert Knives
English, XVIII Century
30 With steel sabre blades and leaf-chased handles. *Length,* 8 *inches*

444. Set of Four George III Silver Columnar Candlesticks
London, circa 1775
160 In the form of fluted Doric columns on stepped square bases with nulled borders. Loose *bobêches.* London Hall marks on base.
Height, 12¼ *inches*

445. FINELY PIERCED AND CHASED SHEFFIELD PLATE CIRCULAR TRAY
The centre engraved with a wreath of acanthus and flowers, the raised border elaborately pierced and chased with a frieze of figures, animals, and flowers intersected with masks; on four leaf and dolphin-mask feet. In the style of the well known silversmith Paul Lamerie.
Diameter, 25 inches

110 -

446. PAIR GEORGE III SHEFFIELD PLATE LYRE-PATTERN CANDLESTICKS
Circa 1810
Of lyre form, with fluted urn sconce and reeded oval base. Very appropriate as accessories for a Duncan Phyfe room.
Height, 13½ inches

100 -

447. PAIR SHEFFIELD PLATE CANDLESTICKS *XIX Century*
Baluster-shaped, with widely flaring domed base. *Height, 13 inches*

30 -

448. SIX VARIOUS GEORGE III SHEFFIELD PLATE ARTICLES *Circa* 1800
Fine oblong tray with gadrooned edge; pierced potato ring engraved with a triple ostrich feather crest; scissors-pattern candle snuffer and tray; tastefully engraved snuffer tray. [Lot.]

50 -

449. GEORGE III SHEFFIELD PLATE DECANTER STAND *Circa* 1820
Stand of trefoil pattern chased with gadroon and shell ornament, containing three fine cut crystal glass decanters with stoppers. Two labeled *Rum* and *Whiskey*. *Height, 11 inches*

70 -

450. SHEFFIELD PLATE TWO-ARM CANDELABRA *XIX Century*
Corinthian column pattern, with two foliated branches supporting beaded sconce; centre finial missing. *Height, 20 inches*

10

451. SET OF FOUR GEORGE III SHEFFIELD PLATE ADAM CANDLESTICKS
Circa 1790
A handsome set, of square columnar pattern with urn top and square base. Chased with husk festoon, rosette, and beading. Very fine quality. *Height, 11½ inches*

120 -

[452] [453] [452]

452. Two Pairs George III Sheffield Plate Adam Candlesticks
Circa 1790

Somewhat similar to the preceding, but differently chased. Very fine quality. *Height,* 11 *inches*

70

[See illustration of one pair]

453. George III Sheffield Plate Engraved Hot Water Urn
Circa 1810

Vase-shaped, with domed cover, lion masks, and ring handles; molded square base. Fine quality. *Height,* 20½ *inches*

160

[See illustration]

EARLY AMERICAN FURNITURE AND DECORATIONS

454. TWO MAHOGANY AND FIGURED MAPLE BOXES
New England, circa 1800
Oblong mahogany box containing two tea boxes and an aperture for a jar. Octagonal box of bird's-eye maple, the lid painted with a rural landscape. *Length, about* 11½ *inches*

50-

455. HEPPLEWHITE INLAID SATINWOOD AND MAHOGANY TEA CADDY BOX *Circa* 1790
Oblong, with hinged lid; interior with two box-like compartments and a glass jar. Finely inlaid with oval medallions of birds and flowers in tinted marquetry, and banded with dark woods.
Length, 11½ *inches*

4/0-

456. TWO INLAID MAHOGANY TEA BOXES *American, circa* 1790
One beautifully inlaid with fan motives and checkered borders in light and dark woods; another smaller, also finely inlaid.
Heights, 5 *and* 5½ *inches*

80-

457. TWO INLAID MAHOGANY AND SYCAMORE TEA BOXES
American, circa 1790
One oblong, one octagonal, inlaid with shell medallions in tinted marquetry. *Length,* 7½ *inches*

30-

458. HAMMERED BRASS JARDINIÈRE *Flemish, XVIII Century*
Of good design, with ring handles and beaded foot; interior tinned.
Height, 10½ *inches*

20-

459. INLAID MAHOGANY AND SATINWOOD CELLARETTE
Baltimore, circa 1790
Small rectangular chest banded with satinwood and other woods on carved bracket feet and with brass handles. Slotted interior contains three square glass jars which have had their necks removed and silver covers fitted. *Height,* 12 *inches; width,* 11 *inches*

30

25- 460. CROMWELLIAN BRASS LANTERN CLOCK
On elaborately pierced and carved maple bracket.
Height with bracket, 24 *inches*

461. PAIR CAST IRON 'WASHINGTON' ANDIRONS *American, circa* 1800
Cast in the form of the standing figure of Washington, with feet apart and left hand on hip; rare. *Height,* 15 *inches*

80

462. PAIR COLONIAL URN-TOP ANDIRONS
Of pleasing vase baluster pattern on splayed legs with paw feet.
Height, 19 *inches*

30

463. FINELY PIERCED BRASS FENDER *American, circa* 1800
Pierced in a floral and trellis-lattice design; on leonine feet.
Height, 10½ *inches; length,* 42 *inches*

80

464. PAIR BRASS URN-TOP ANDIRONS *American, circa* 1790
Fine columnar pattern with urn finials and splayed legs ending in claw-and-ball feet; a border of pricked work ornaments the plinth. Very rare. *Height,* 26 *inches*

250

465. TWO PAIRS OF WROUGHT IRON ANDIRONS
American, XVIII Century
Pair of rococo scroll pattern with dolphin feet; another pair of simpler design. [Lot.] *Heights,* 10 *and* 14 *inches*

25

466. SMALL TURNED MAHOGANY TRIPOD STAND
American (?), XVIII Century
An attractive example of wood turning in the Queen Anne taste, used by the present owner as a stand for the fine Imari fluted porcelain bowl [Number 428] in the collection.

Pan

467. PAIR EMPIRE ORMOLU AND BRONZE CANDELABRA
French, Early XIX Century
Winged female figures supporting shaped branches for five lights, standing on square plinth decorated with classic lyre and anthemion. Inscribed under foot: *Rabiat.* Appropriate embellishment for a Duncan Phyfe room. *Height,* 30½ *inches*

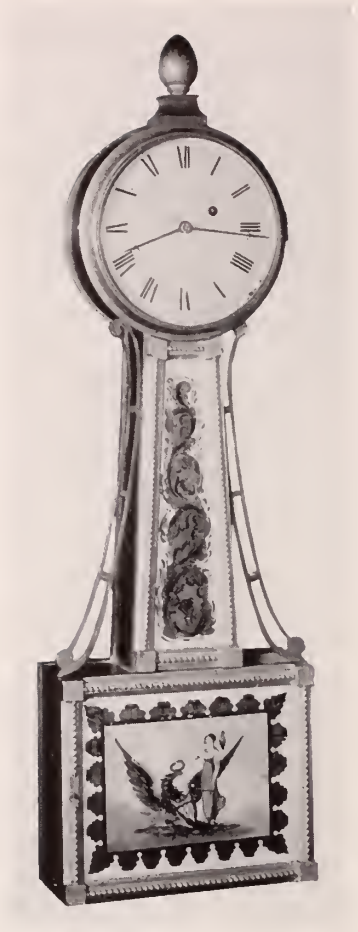
220

[NUMBER 468]

468. PAIR MOLDED AND ENGRAVED GLASS CANDELABRA AND FOUR SCONCES *Baccarat, France, circa* 1835
Entirely of glass; for three lights, each with faceted urn-shaped sconces, the petaled *bobêches* hung with pointed lustres, on curved branches and foliated baluster stem with scalloped flaring foot; the tulip-pattern shades engraved with formal foliage. Four two-light wall sconces to match. Very rare. [LOT.] *Height,* 31 *inches*

Note: These fine candelabra and wall sconces, with their original engraved shades and pendants, had been shipped to the West Indies and were purchased there about ten years ago.

[See illustration of candelabra]



[Number 469]

469. Parcel-gilded Mahogany Banjo Clock with American Eagle Decoration *Smith, New York, circa* 1810

Mahogany case embellished with brass lyre motives faced with gilded rope moldings framing glass panels, the lower glass decorated with a figure of Liberty placing a wreath on the head of an eagle with spread wings which supports an American shield in its talons; in colors in a border of silver and black acanthus on a white ground. Brass-framed dial inscribed *Smith, New York;* gilded acorn finial and tapered bracket base. *Height,* 38 *inches*

475

Note: 'This seems to be the only survival of the few timepieces of this type made by the early New York firm that worked under the name of Smith's Clock Establishment. The firm was in business at the corner of the Bowery and Division Street in the early part of the nineteenth century. Few marked New York-made clocks of any kind have come down to us, although the present collection includes a tall-case clock of earlier date by Sml. Martin of New York. Such being the case, even so ambiguous a name as Smith (without Christian name or initials) is a welcome addition to the recorded New York clockmakers of this early period.' —L. G. M.

[See illustration]

470. PAIR CUT GLASS AND GILDED GREYHOUND CANDELABRA
English, Early XIX Century

With foliated serpent-pattern branches of gilded gesso, supporting cut crystal urn sconce hung with pointed prisms. At the base a greyhound is reclining on a white marble slab. One prism missing.
Height, 13½ *inches*

350

471. CARVED MAHOGANY FOOTSTOOL
Duncan Phyfe, New York, 1800-10

Oval top in black haircloth, trimmed with bronze nails; four reeded, tapered, and turned legs. Very rare.
Height, 8 *inches; length,* 14 *inches*

230

Exhibited at the Metropolitan Museum of Art, New York

472. CUT CRYSTAL GLASS CHANDELIER *Waterford Style*

With five curved arms supporting flower-shaped sconces for electric candles, hung with faceted prisms.
Height, 21 *inches; diameter,* 32 *inches*

225

473. QUEEN ANNE CARVED WALNUT WALL MIRROR *Circa* 1720

Cyma-molded and slightly arched frame in figured walnut, with fret-carved crest. Beveled glass. *Height,* 29 *inches; width,* 15 *inches*

60

474. HEPPLEWHITE INLAID MAHOGANY SHAVING STAND WITH THE MAKER'S LABEL *American,* 1790-1800

Consisting of an oval swinging mirror on shaped supports surmounting a curved oblong stand which contains three drawers with small ivory knobs. On the back of the mirror is pasted the maker's label; unfortunately the lettering is badly rubbed and unreadable. Very rare. *Height,* 22½ *inches; width,* 16 *inches*

40

475. SHERATON INLAID MAHOGANY CANDLESTAND
New England, circa 1800

Octagonal oblong top of figured light mahogany, banded with light and dark holly and tilting on reeded vase pedestal and curved tripod with spade feet; fine quality. *Height,* 29 *inches; width,* 21½ *inches*

100

476. SHERATON INLAID MAHOGANY CANDLESTAND
New England, circa 1795

Oval top inlaid with a medallion of feathered satinwood, tilting on vase-turned pedestal and inlaid tripod. Very rare.
Height, 28 *inches; width,* 22 *inches*

130

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[Number 477]

477. Pair Adam Carved and Gilded Eagle Wall Sconces

English, circa 1790

A beautiful pair of wall sconces composed of two foliated and gracefully voluted arms depending from a cluster of acanthus leaves surmounted by a spread eagle clutching a sphere in its talons. Executed partly in gesso on a metal framework; very rare.

Height, 23 *inches; width,* 15 *inches*

Girl Scouts Loan Exhibition, American Art Association-Anderson Galleries, Inc., 1929

[See illustration of one]

550-

[Number 478]

478. Finely Carved Mahogany Small Drum Table

Duncan Phyfe, New York, circa 1815

Revolving circular top handsomely veneered and banded with crotch mahogany and light rosewood contains four drawers in the molded frieze furnished with small gilded metal lion-mask knobs; the drawers are lined with mahogany and maple. Pedestal support of turned baluster form carved in pineapple pattern and supported by four outcurved and reeded legs ending in brass claw feet and casters.

Height, 31½ *inches; diameter,* 24½ *inches*

1700-

Note: 'Many tables of this character were made in England, and numbers have been imported in recent years. This piece, however, is of American construction and provenance. It has so much of Phyfe's quality and so many of his little touches that both Charles Cornelius and Ernest Hagen agree with me in attributing it to the workshop of New York's best known cabinetmaker. Though made during the Empire period, with public taste veering away from the lightness of earlier times, the balance of this relatively small, but necessarily heavy piece, is so perfect as to give it both delicacy and grace.'—L. G. M.

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[See illustration]

[Number 479]

479. Hepplewhite Carved, Decorated, and Gilded Wall Mirror
New York, circa 1790

Molded and beaded rectangular frame embellished with an openwork crest composed of graceful leaf and flower volutes and festoons depending from an urn of wheat ears, in gilded carving and gesso; a similar flower motive at the base. American mirrors of this beautiful design are exceedingly rare. *Height, 56 inches; width, 22 inches*

625

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[See illustration]

[NUMBER 480]

480. PAIR SHERATON CARVED MAHOGANY LATTICE-BACK SIDE CHAIRS
Duncan Phyfe, New York, 1800-10

Slightly canted open square back filled with trellis-pattern slats, all reeded, the slats centred with small carved rosettes; paneled crest rail slightly concave and carved with characteristic group of darts tied with a ribbon. The uprights turned in vase pattern just above the junction with the seat frame, which is saddle-shaped and reeded. Front legs turned, tapered, and reeded; seats caned and furnished with loose cushions.

600

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[See illustration of one]

481. PAIR SHERATON CARVED MAHOGANY LATTICE-BACK SIDE CHAIRS
Duncan Phyfe, New York, 1800-10

700- Similar to the preceding, with a small variation in the turning of the back posts. Cane seat, furnished with loose cushion; very rare.

482. SHERATON CARVED MAHOGANY LATTICE-BACK SIDE CHAIR
Duncan Phyfe, New York, 1800-10

75- Similar to the preceding, with slight variation in the turning of the back posts; seat upholstered. Very rare.

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483. SHERATON CARVED MAHOGANY LATTICE-BACK SIDE CHAIR
Duncan Phyfe, New York, 1800-10

200- A variation of the preceding chairs, with uncarved crest rail and lacking the turnings on the back posts; seat in yellow brocade.

484. SHERATON DECORATED AND GILDED WALL MIRROR
New England, circa 1795

Pleasing small mirror in architectural style, retaining its original gilding. The glass frieze decorated with a bouquet of blossoms and
220- leaves in colors in an oval medallion on a striped and dotted black, white, and gold ground. *Height,* 26 *inches; width,* 19 *inches*

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485. FINELY CARVED MAHOGANY TRIPOD TABLE
Duncan Phyfe, New York, circa 1810

225 – Solid mahogany top shows good figure, is cut in so-called clover leaf pattern, and tilts on a vase-turned pedestal supported by three out-curved, reeded, and tapered legs carved for a third of their length with characteristic descending acanthus leaves. Very rare.
Height, 27½ *inches; width,* 26 *inches*

486. SHERATON CARVED MAHOGANY WALL MIRROR *American,* 1800-10

55 Molded upright frame with reeded pilasters, the glass frieze painted with a coast scene showing ships at anchor.
Height, 42 *inches; width,* 23 *inches*

487. SHERATON MAHOGANY CANDLESTAND *American, circa* 1800

85- Oval top, tilting on tapered and ringed pedestal and curved tripod with spade feet. Graceful design.
Height, 29 *inches; width,* 24½ *inches*

[Number 488]

488. Sheraton Mahogany Work Table

Duncan Phyfe, New York, 1800-10

Small rectangular table with segmented ends forming box-like compartments with hinged covers; in the front is a fitted drawer and a pull-out sewing bag embellished with small ivory knobs, and at the back two blind drawers with similar knobs. The lower edge of the frame is skirted with a fillet of dark rosewood, and at each corner are similarly banded stiles extending into reeded and tapered round legs ending in small casters. Sides screened all around with pleated yellow silk. Very fine and rare. *Height, 31 inches; length, 27 inches*

1000-

Note: 'Here we have Phyfe in his earliest and lightest period. One would find difficulty in discovering any way of refining or improving upon the design and execution of this little piece.'—L. G. M.

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[See illustration]

489. CARVED AND GILDED 'WASHINGTON' WALL MIRROR WITH THE LABEL OF JAMES STOKES *Philadelphia,* 1800-10

125-

Upright frame in architectural style with fluted pilasters, the glass frieze decorated with two muses mourning at the tomb of Washington; inscribed *In Memory of Washington* in black, gray, and gold. Label pasted on reverse side reads in part: *James Stokes . . . Looking glasses, etc. . . . corner of Market and Front Streets, Philadelphia.* Very rare. *Height,* 34 *inches; width,* 18 *inches*

490. SMALL MAHOGANY WASHSTAND WITH TAMBOUR FRONT *Duncan Phyfe, New York, circa* 1815

140-

Rectangular cabinet with convex front, in beautifully figured mahogany undecorated but for delicate beading outlining the two drawers. Below the drawers is a cupboard enclosed by a door reeded in tambour fashion. Hinged top, uncovering apertures for toilet vessels; four turned short legs ending in brass ball feet. *Height,* 35 *inches; width,* 24 *inches*

Note: 'A typical Phyfe piece of about 1815. The veneers are beautifully selected and the cross-grain borders of the drawers also lend distinction to a rather prosaic subject. The tambour door was originally opened by sliding it around the side. It was later hinged, as a more practical arrangement, and remains in this condition.'—L. G. M.

491. SHERATON MAHOGANY PEMBROKE TABLE *Duncan Phyfe, New York,* 1800-10

100

Oblong top with two scalloped leaves on pivoting brackets, one drawer; reeded and tapered supports. Rare. *Height,* 28 *inches; length open,* 35 *inches*

492. HEPPLEWHITE INLAID MAHOGANY AND NEEDLEWORK POLE SCREEN *American, circa* 1795

150

An oval panel of contemporary silk embroidery designed with bouquet of flowers on yellow satin, on vase-turned slender shaft and curved tripod inlaid with stringings of satinwood and ending in spade feet. *Height,* 4 *feet* 3 *inches*

493. SHERATON INLAID MAHOGANY UPHOLSTERED ARMCHAIR *New England, circa* 1795

900-

Easy chair of the so-called Martha Washington type, distinguished by the graceful curve of the arms which are cuffed with carving and terminate in reeded vase balusters extending into reeded and turned

[*Concluded on next page*

[NUMBER 493]

Number 493 *concluded*]

baluster-pattern front legs; the dies are inlaid with panels of fiddle-back light maple. Canted and slightly arched back; seat and loose cushion in golden yellow damask. On small casters.

Note: 'Perhaps the most important chair of its kind in the country. A similar one at the Metropolitan Museum is somewhat smaller and its back less shapely. The design and quality of this chair are of the highest.'—L. G. M.

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[See illustration]

494. SHERATON FINELY INLAID SATINWOOD TEA-CABINET WITH SILVER MOUNTS *English,* 1790-1800

Incurvate oblong top with hinged lid which opens, revealing a fitted interior containing four oval tea caddies which lift out, and a centre compartment with lift-off cover; the brand of tea contained in each of the four boxes is indicated on a silver label on its lid. The lid of the centre compartment is also furnished with a fine silver reeded ring and engraved plaquette handle bearing hall marks of the period. Top supported on ringed pedestal and four outsplayed legs with casters. Constructed of beautifully figured satinwood, banded and inlaid with light rosewood, holly, and ebony lines. Similar silver ring handles at each end. *Height,* 28 *inches; width,* 23 *inches*

450

Note: An exquisite piece of English cabinet work, presumably made to the special order of a tea connoisseur employed by one of the great companies trading with the East.

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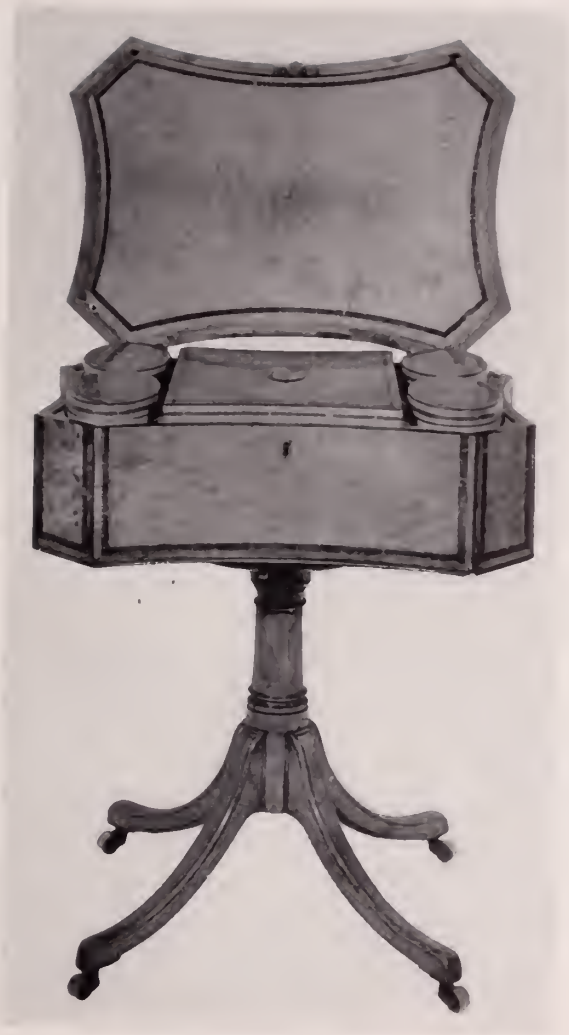
[See illustration]



[Number 494]

495. FINELY CARVED MAHOGANY LYRE PEDESTAL CARD TABLE

Duncan Phyfe, New York, 1810-15

Hinged top in so-called clover-leaf pattern in finely figured light mahogany opens and pivots upon a frame showing similar fine figure and skirted with delicate beading; pedestal support of conventionalized lyre form, composed of four reeded and scrolled uprights centred by a carved pineapple finial, on platform carved with fluting and supported by four outcurved and tapered legs ending in brass paw feet and casters, and carved with descending acanthus leaves and reeding. Very fine quality and design.

1100 —

Height, 29 inches; length open, 37 inches

Note: 'This is a rare design and a beautiful one, in the writer's opinion. The top and skirt have five distinct curves—a much more unusual fashioning than the three-curve form. The skirt is covered with a figured veneer of a brilliant golden tone, and the symmetrical legs have the characteristic acanthus carving. As may be seen, the curved supports suggest the crossed lyres of other tables, but here the members remain separate, and the little pediment and pineapple take the place of the usual connecting bars and "strings".'—L. G. M.

Girl Scouts Loan Exhibition, American Art Association-Anderson Galleries, Inc., 1929

[See illustration]

[Number 495]

496. HEPPLEWHITE EAGLE INLAID MAHOGANY BUREAU, WITH THE LABEL OF MICHAEL ALLISON *New York*, 1800-1810

Case of three small and three long drawers in beautifully figured mahogany with close grain and satiny texture; the drawers are paneled with inlaid stringings of satinwood and furnished with a set of gilded metal oval handles chased with the American eagle and thirteen stars. Separating the two small drawers at the top is an oblong panel of satinwood concealing a small drawer, banded with various light and dark woods and inlaid in tinted marquetry with the American eagle, shield, and sixteen stars in an oval medallion. Gracefully valanced skirt curving into French bracket feet. The maker's label inside the top right-hand drawer reads: *M. Alli . . . , Cabinet-maker, 42 Vesey Street, near the bear market, New York, who has a general assortment of warranted, ready-made furniture on hand.* Part of the maker's name is worn away. A handwritten inscription inside the first large drawer is as follows: *Maria Mayo Scotts' chest of drawers, given her by her mother, Elizabeth 1810.* Very rare.

Height, 40½ *inches; length,* 43½ *inches*

[See illustration]

1100-

[Number 496]

[Number 497]

497. Set of Eight Carved and Inlaid Mahogany Medallion-back Side Chairs *Duncan Phyfe, New York,* 1810-15

960

Typical Phyfe interpretation of a style popular during the period of the Directoire. Frame and supports reeded and gracefully curved; paneled slightly conforming crest rail; horizontal splat carved with formal leafage flanking an oval medallion of figured satinwood. Caned seat. Very rare.

[See illustration of one]

[NUMBER 498]

498. SHERATON MAHOGANY SERVING TABLE

Duncan Phyfe, New York, 1800-10

Oblong top with reeded edge contains two drawers in the front banded with dark mahogany and furnished with small brass knobs; on reeded, tapered, and turned slender legs ending in small casters.

Height, 33 *inches; length,* 43 *inches*

320-

[See illustration]

499. HEPPLEWHITE BEAUTIFULLY INLAID MAHOGANY AND SATINWOOD CARD TABLE · *Baltimore, circa* 1790

Hinged top with rounded corners, on four tapered square legs, one of which pivots under the folding leaf. The finely figured frieze paneled and bordered with bandings and stringings of satinwood and other woods; the legs are paneled for half of their length with insets of faintly rippled light sycamore on which is inlaid a pendent husk spray in green-tinted wood, below which the legs are paneled and cuffed with inlaid stringings of light holly and pendent tassel motive extending almost to the foot, while above on the dies are medallions of acorns and oak leaves in similar marquetry. Very fine and rare.

925-

Height, 30 *inches; length open,* 35 *inches*

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[See illustration]

500. QUEEN ANNE CARVED MAHOGANY WALL MIRROR, WITH THE LABEL OF DSCHAN (JOHN) ELLIOTT *Philadelphia, circa* 1750-60

Cyma-molded frame, slightly arched at the top corners, containing old panel of beveled mirror glass. The shaped crest and the base fret-carved in scroll outline. On the back, printed in Pennsylvania German, is a label which partly translated reads: *John Elliott, resident of Philadelphia in Chestnut Street, near the State-house . . .*

175-

Height, 43½ *inches; width,* 22½ *inches*

Note: John Elliott, sr., settled in Philadelphia in 1754. To our knowledge, the label on this mirror is the earliest type that has so far come to light, dating the mirror during the period 1750-60. The later labels and those of John Elliott, jr., were printed in English. See Numbers 326 and 520 in this collection.

[Number 499]

[Number 501]

501. Carved Mahogany Lyre-back Armchair

Duncan Phyfe, New York, 1810-15

Showing Directoire influence, the frame and voluted arms all reeded, back with leaf-carved lyre splat and paneled crest rail; curved front legs quadrangular for half of their length, then carved in the form of animal paws. Slip seat in blue damask; old repair on one arm.

3050-

Note: 'This is the form used with the [following] Phyfe lyre-back side chairs. Its first owner is not known, but it spent many years of its life in Burlington, New Jersey, in the family of Mrs. Hewitt, now of Ballston, New York, from whom it was acquired. The writer hesitates to say that this is the only armchair of this design that exists today, but he has hunted far and wide for its mate, without discovering, in or out of collections, one that resembles it.'—L. G. M.

Exhibited at the Metropolitan Museum of Art, New York

Girl Scouts Loan Exhibition, American Art Association-Anderson Galleries, Inc., 1929

[See illustration]

502. CARVED MAHOGANY LYRE-BACK SIDE CHAIR

Duncan Phyfe, New York, 1810-15

Directoire type, the back composed of a leaf-carved lyre-form splat with metal strings, between a paneled crest rail and a reeded horizontal bar; the reeded uprights continue downward in a graceful curve to form the seat frame. Supports of incurvate pattern, the front ones paneled for half of their length and finishing in a realistically carved dog foot. Slip seat in blue damask. Splat restored.

1000-

503. CARVED MAHOGANY LYRE-BACK SIDE CHAIR

Duncan Phyfe, New York, 1810-15

Chair similar in form to the preceding, with the following variations: frame is grooved, the front supports continue in an unbroken curve and are carved on the front surface in acanthus design. Slip seat in yellow brocade. Very rare.

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975-

60 504. SHERATON CARVED MAHOGANY CANDLESTAND *American,* 1800-10

Molded octagonal oblong top tilting on vase baluster pedestal and three outcurved and reeded legs ending in brass paw feet and casters. Fine and rare. *Height,* 28½ *inches; width,* 20 *inches*

505. CARVED MAHOGANY SOFA OF CLASSIC FORM

Duncan Phyfe, New York, 1810-15

Slightly rolled and paneled back, rail carved in relief with formalized sprays of wheat ears emerging from cornucopiae. Frame, reeded and conforming in shape to the lyre, rises at each end in a graceful swanneck curve, ending in a simple patera; four realistically carved paw supports, the front legs showing the eagle wing in conjunction with the paw. *Length,* 7 *feet* 10 *inches*

1100

Note: 'This is a beautiful example of what may be termed Phyfe's second period. The paneled cresting and the reeding of the seat rails and arms are adaptations of his earlier Sheraton manner, while the conventionalized leg-and-paw foot is in the full Empire manner. The carved panel of the back gives it its claim to special distinction, for no other example with this treatment has come to the knowledge of collectors thus far. The cornucopia motive is, of course, well-known though rarely used. The wheat-ear carving is not often found. The remarkable feature lies, of course, in the fact that the two sheaves of wheat issuing from the cornucopiæ extend from the center to the ends of the panels. The legs are of soft wood and were originally gilded.'—L. G. M.

[See illustration]

506. CARVED MAHOGANY SOFA OF CLASSIC FORM

Duncan Phyfe, New York, 1810-15

Illustrating Phyfe's second period. Straight back, paneled, slightly rolled, and handsomely figured, unadorned with carving; frame shows characteristic reeding and rises at each end in a graceful volute which terminates in a carved rosace. Supports realistically carved as lion's paws, those at the front showing an eagle's head and wing developing a paw. Upholstered in flowered chintz. *Length,* 8 *feet*

500-

Note: 'The eagle head carved on the leg is a most unusual touch, as are the rosettes at the ends of the arms.'—L. G. M.

507. SHERATON MAHOGANY DRESSING TABLE *New York, circa* 1810

Rectangular top with four drawers, furnished with rope-pattern handles of gilded metal; on grooved transverse end supports terminating in carved paw feet and braced by a turned medial stretcher.

360-

Height, 34½ *inches; length,* 36 *inches*

[Number 505]

508. SHERATON BEAUTIFULLY FITTED MAHOGANY 'BEAU BRUMMEL' TABLE *Duncan Phyfe, New York,* 1800-10

An exceedingly fine piece of cabinet work characteristic of Phyfe. Top consists of two hinged flaps forming trays when opened, uncovering a series of small box-like compartments and an oblong mirror on hinged strut. Front simulates two drawers with brass lion-mask and ring-handles and really contains one drawer fitted for writing purposes with velvet-lined hinged tablet and compartments for pens and inkwells. On four finely reeded and tapered legs ending in small casters. *Dimensions closed: Height,* 37 *inches; width,* 22 *inches*

600-

Note: 'A popular type in England, where it was colloquially known as a "Beau Brummel". It will be observed that the height is much greater than its English prototype. Materials, construction and turnings all betoken Phyfe's control of the hand that made it.'—L. G. M.

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[See illustration]

509. SHERATON MAHOGANY CORNER WASHSTAND *Duncan Phyfe, New York, circa* 1800

Curved front in crotch mahogany veneer, fitted with a door and a small drawer. Top slotted for toilet basin above which is a small shelf. Daintily turned and tapered round legs. *Height,* 41 *inches; width,* 25 *inches*

1120-

Note: 'This is one of the pieces that illustrate Phyfe's devotion to harmony in decoration. Depending upon the beauty of the veneer and the simple cross-grained borders on the case for his effects, he preferred to carry out the idea by the use of slender undecorated legs. It should not be assumed that such examples are of inferior workmanship. On the contrary, their original cost, due to the structural difficulties involved, must have exceeded that of many fully decorated pieces that we value more highly today. Phyfe seems to have made very few of these corner stands. Indeed, this is the only one that the writer has seen.' —L. G. M.

510. SET OF FOUR SHERATON FINELY CARVED MAHOGANY SIDE CHAIRS *New York, circa* 1795

960

Molded rectangular back framing an openwork splat of anthemion pattern carved with formal leafage and pendent husk, the crest rail with imbricated ornament. Grooved and tapered square legs with stretchers, shaped seats in brocade and chintz; slight variation in detail of one. Exceptional quality.

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511. PORTRAIT OF GEORGE WASHINGTON *American School, Early XIX Century*

400-

Half-length portrait of the first President, painted in oils in the well known Athenaeum manner; the gaze directed towards the spectator. Wearing white powdered hair, black coat, and lace cravat. Contemporary gilded frame. *Height,* 30½ *inches; width,* 25 *inches*

[Number 508]

512. HEPPLEWHITE INLAID AND PARCEL-GILDED MAHOGANY MIRROR WITH AMERICAN EAGLE DECORATION *New York, circa* 1790

Frame of figured light mahogany inlaid with bandings of light and dark wood; the scroll crest surmounted by a gilded urn of flowers and wheat ears which is restored; gilded sprays of laurel hang at either side; the shaped base fret-carved in scroll outline. Below the urn at the top is a medallion containing the American eagle and shield inlaid in tinted woods. Very rare.

900

Height, 56 inches; width, 22 inches

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[See illustration]

[Number 512]

513. FINELY INLAID AND DECORATED MAHOGANY AND SATINWOOD PIANOFORTE *John Geib & Son, New York, circa* 1805

Oblong case of beautifully figured mahogany with satiny texture, banded with wide borders of lemon yellow satinwood and inlaid with diapered and checkered fillets of light and dark woods. The keyboard is in ripple-figured satinwood embellished with panels of delicate fret-carved tracery, some of which is missing, and painted with sprays of flowers and leaves in colors; and at the centre in foliated gold lettering on a black ground is the maker's name: *John Geib & Son, Patent, New York.* Some of the ivory plaquettes of the keys are missing. On four tapered square legs, ending in casters and braced with a shaped undershelf, similarly banded and inlaid.

Height, 35½ *inches; length,* 5 *feet* 9 *inches*

3350-

Note: 'This is unquestionably the most fully decorated piece of New York made furniture known to collectors. It is impossible to say which one of the many cabinetmakers working in New York at this time was responsible for the case of this instrument. It was, presumptively, made not earlier than 1805; Phyfe was working at 3 Broad Street as early as 1794. The form of the inlaid corner panels resembles those of his later work, and the structural execution is equally competent; there is, therefore, no reason to disqualify that master. On the other hand, lack of documentary evidence that he made other articles in this manner leaves the question open. John Geib & Son, organ-builders, appear in the New York directory for 1805-1806, listed at Bowery, Cor. North, and ten years later John Geib, jr. advertised himself as a pianoforte-maker.'—L. G. M.

Exhibited at the Metropolitan Museum of Art, New York

Girl Scouts Loan Exhibition, American Art Association-Anderson Galleries, Inc., 1929

Illustrated in *Antiques*, August, 1929

[See illustration]

[Number 513]

514. HEPPLEWHITE INLAID MAHOGANY SERPENTINE FRONT BUREAU

American, circa 1790

Gracefully curved front with four graduated drawers in feathered light mahogany banded with light maple and furnished with a set of chased brass knobs in rosette pattern; valanced skirt similarly banded curving into dainty French feet. Feet restored.

180

Height, 34 *inches; length,* 37½ *inches*

515. SHERATON MAHOGANY PEMBROKE TABLE

Duncan Phyfe, New York, 1800-10

Oblong top with two rounded hinged leaves on pivoting brackets, one drawer, four reeded and tapered legs.

130

Height, 28½ *inches; length open,* 38½ *inches*

Note: 'Phyfe made a number of tables of this style, which have not received the attention they deserve. This example is the smallest the writer has encountered. It is well-proportioned and most graceful.'—L. G. M.

516. FINELY CARVED MAHOGANY BREAKFAST TABLE

Duncan Phyfe, New York, 1810-15

Rectangular top of solid mahogany, with two hinged leaves cut in clover leaf pattern and supported by pivoting brackets. Frieze paneled with delicate beading contains drawer in figured light wood, furnished with a *repoussé* brass knob; the stiles are inlaid with arched panels of similar wood and embellished with turned pendent finial. Pedestal support composed of a vase and four outsplayed and tapered legs ending in brass paw feet and casters; the vase and legs carved with characteristic ascending and descending acanthus leaves. Excellent design and quality.

1900

Height, 28½ *inches; length open,* 4 *feet* 3 *inches*

Note: 'This is the largest of the tables of this type in the collection, and its members are heavier than in the others. It was quite probably used as a dining table. The quality of the carving has not suffered by this broadening of scale, and the decorative veneers are somewhat more elaborate than usual, the facing of the drawers and arched paneling being either of satinwood or else of a very light shade of mahogany. On the whole, it is a most important example of Phyfe's work.'—L. G. M.

Girl Scouts Loan Exhibition, American Art Association-Anderson Galleries, Inc., 1929

[See illustration]

[Number 516]

517. SET OF TWELVE SHERATON FINELY CARVED MAHOGANY DINING CHAIRS *New York,* 1790-1800

Comprising two armchairs and ten side chairs. Molded square back carved with a small rosette at each corner and a demi-sunflower motive or sunburst on the paneled crest rail, framing a fine colonette splat composed of four reeded slender uprights forming pointed arches in the Gothic taste. Grooved and tapered square front legs with spade feet; seat in figured blue damask. The armchairs have gracefully molded and voluted arms, also carved with small rosettes at the elbows. Excepting a few unimportant repairs, the chairs are in original state.

2700

Note: This set of twelve chairs is said to have once been the property of Governor Clinton, first governor of the State of New York. A letter (which will be given to the purchaser), written by a previous owner of the chairs, states that they were in the Executive Mansion at Albany, N. Y., were brought by boat to Auburn, N. Y., and there sold at auction. Ten of the chairs were purchased by a Mr. Alfred Dunn and a Mr. Redgrave purchased the two armchairs. After a long period of years the complete set was assembled by Mr. James C. Paton of Lyons, N. Y., who obtained the foregoing history with the chairs.

Girl Scouts Loan Exhibition, American Art Association-Anderson Galleries, Inc., 1929

Illustrated in *Antiques,* November, 1929

[See illustration of one]

[Number 517]

518. CARVED MAHOGANY PEDESTAL CARD TABLE

Duncan Phyfe, New York, circa 1810

In severe classic style; the octagonal top veneered in crotch mahogany opens and pivots upon a narrow frame. Pedestal composed of a reeded vase and four grooved outsplayed legs ending in carved paw feet. *Height,* 28½ *inches; length open,* 36½ *inches*

275

519. HEPPLEWHITE INLAID MAHOGANY BOW-FRONT SIDEBOARD

American, circa 1795

Front swells forward in a sweeping bow curve, the centre section is slightly projected and contains a shallow drawer above a recessed cupboard, the doors of which have gracefully voluted contour. At either side of the centre section are two convex-fronted deep bottle drawers and two shallow drawers. Front in nicely figured mahogany banded with satinwood, the six tapered square legs inlaid with medallions of tinted marquetry and similarly banded. Old chased oval brasses. *Height,* 42½ *inches; length,* 6 *feet* 1 *inch*

Pair

[See illustration]

520. CHIPPENDALE CARVED MAHOGANY WALL MIRROR WITH THE LABEL OF JOHN ELLIOTT, JR. *Philadelphia, circa* 1770

Elegant upright frame, cyma-molded and slightly arched at the top corners; the shaped crest and the base fret-carved in leaf scroll and arabesque design. The label on the back reads in part: *John Elliott, jr. No. 60 South Front Street, between Chestnut and Walnuts Streets, Philadelphia, hath for sale a general assortment of . . . Looking-glasses, window-glasses and glasses for clocks. . .* Very fine and rare. *Height,* 4 *feet* 10 *inches; width,* 22½ *inches*

Pair

[Number 519]

521. BEAUTIFULLY CARVED CHIPPENDALE MAHOGANY CLAW-AND-BALL FOOT SIDE CHAIR

James Gillingham, Philadelphia, circa 1770

Flaring open back composed of molded and tapered uprights and a handsome vase splat pierced with trefoil openings in the Gothic taste and framed with carved C-scrolls and leafage. The crest rail is slightly scrolled at the centre, yoke curved and terminating in small carved groups of scroll foliage. Molded flaring seat frame tenoned clear through the rear posts, arched at the front and sides, and similarly carved; cabriole front legs ending in claw-and-ball feet and richly carved on the knees with foliage and flowers. Upholstered slip seat.

1300-

Note: This chair typifies the excellent standard of design and workmanship, which, judged by surviving examples, Gillingham maintained. The form of the splat is almost a standard one for this chair-maker, and is seen in another chair [Number 324] in the collection.

[See illustration]

[Number 521]

522. SMALL CARVED MAHOGANY WRITING TABLE

Duncan Phyfe, New York, 1800-10

Well made piece in figured mahogany of good quality; oblong top is hinged and folds back, uncovering interior fitted for writing purposes with hinged tablet and small divisions. Front paneled with delicate beading simulating two drawers with *repoussé* gilded metal knobs; contains one drawer flanked by reeded stiles extending into reeded, tapered, and turned legs with small brass feet, braced with a shaped undershelf. Very rare. *Height,* 34 *inches; width,* 18½ *inches*

325-

Note: 'This small piece was intended for use as a table and incidentally as a desk, a writing board and compartments for pens and ink being fitted in the section beneath the hinged top and behind the "blind" upper drawer. It could not have been very serviceable for literary pursuits, however, because of its height. Nevertheless, its proportions are unusually good and the turning of the legs and stiles is beyond criticism. The reeding of both legs and stiles is usual and necessary, if an even distribution of decoration is to be preserved. The mahogany is of the usual high quality.'—L. G. M.

[See illustration]

[Number 522]

523. HEPPLEWHITE INLAID MAHOGANY SMALL SECRETARY

American, 1790-1800

Comprises a cabinet of shelves enclosed by two doors, and five small drawers superimposed on a case of two drawers, with tapered square legs and a hinged writing flap. Light mahogany inlaid with checkered bandings and stringings of light wood; drawers furnished with *repoussé* bronze knobs. *Height, 53 inches; width, 37 inches*

225-

524. SHERATON MAHOGANY CARD TABLE

Duncan Phyfe, New York, 1800-10

Top shaped in clover-leaf curves, the nicely figured frieze bordered with delicate moldings, embellished with panels of crotch and rippled mahogany at the centre and on the stiles, and crossbanded with similar wood. Five reeded and tapered legs ending in small casters, one of which pivots under the hinged leaf. Very fine quality.

Height, 31 inches; length open, 36 inches

650-

[See illustration]

525. SHERATON MAHOGANY CARD TABLE

Duncan Phyfe, New York, 1800-10

Identical in design with the preceding save for the following variation: the frieze of crotch mahogany veneer is banded with dark rosewood and lacks the delicate molding along the edge. Fine and rare.

600-

Height, 29 inches; length open, 36 inches

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[Number 524]

526. SHERATON MAHOGANY CANDLESTAND *American, circa* 1805
Shaped oblong top tilting on vase-turned pedestals and splayed tripod with ball feet. *Height,* 29½ *inches; width,* 23 *inches*

85.

527. SHERATON UPHOLSTERED MAHOGANY AND BLUE DAMASK EASY CHAIR *Duncan Phyfe, New York,* 1800-10
Canted square back, straight arms, and deep seat; furnished with back and seat cushions, both in figured blue damask. On mahogany reeded and turned front legs and canted square rear legs, with small casters. A derivative from Sheraton's drawing book, well executed.

850-

Note: 'Phyfe seems to have relied chiefly upon his sofas for his patrons' moments of relaxation, or else the latter were perfectly content with the larger and more decorative pieces. The upholstered "easy" chair here illustrated is therefore truly a *rara avis.* There is so little wood work visible that one has to depend solely upon the turning and reeding of the legs for proof of Phyfe's authorship, but to the student this is all the evidence needed. When found, the original upholstery remained on the chair. It was not possible to retain this, but the new upholstery is in exactly the same form as the old. Purchased from the estate of Grace Wilkes, late of Washington Square.'—L. G. M.

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[See illustration]

528. UPHOLSTERED MAHOGANY EASY CHAIR IN FLOWERED CHINTZ *Philadelphia,* 1800-10

250-

Similar in shape to the preceding, on ringed and tapered mahogany front legs with casters; plain square canted rear legs. Covered in glazed chintz of later date.

[Number 527]

529. CARVED MAHOGANY DROP-LEAF 'LIBRARY' TABLE

Duncan Phyfe, New York, 1810

Rectangular top with two hinged leaves cut in clover-leaf pattern and supported by pivoting brackets; the frieze, paneled with narrow beading and inlaid bandings of dark mahogany or rosewood, contains a drawer at one end and has a pendent finial at each corner. Pedestal support composed of a reeded vase on four outsplayed, reeded, and tapered legs ending in brass paw feet and casters, and carved for half their length with descending acanthus leaves. Very rare.

950-

Height, 28½ *inches; length open,* 4 *feet* 2½ *inches*

[See illustration]

530. CARVED MAHOGANY DROP-LEAF 'LIBRARY' TABLE

Duncan Phyfe, New York, 1810-15

Rectangular top with two rounded hinged leaves in light mahogany with satin-like texture. Frieze paneled with beading contains a drawer at one end and embellished with a pendent finial at each corner. Pedestal support composed of four leaf-carved upright balusters and four tapered and curved splayed legs carved with descending acanthus leaves and reeding, ending in brass feet.

1000-

Height, 29 *inches; length open,* 50 *inches*

531. SHERATON CARVED MAHOGANY CARD TABLE

Duncan Phyfe, New York, 1800-10

The legs show characteristic Phyfe reeding and turning, and end in small casters. Hinged and rounded top veneered, the frieze paneled and banded with light and dark rosewood.

225-

Height, 31½ *inches; length open,* 35 *inches*

[Number 529]

532. SHERATON CARVED MAHOGANY CARD TABLE

Duncan Phyfe, New York, 1800-10

Identical in shape with the preceding table; the reeded legs, however, have simpler feet and no casters. Veneer at top cracked.

Height, 30 *inches; length open,* 35 *inches*

200

533. INLAID MAHOGANY TALL-CASE CLOCK, WITH THE MAKER'S LABEL

Simon Willard, Roxbury, Mass., circa 1795

Molded tall case with brass-mounted chamfered and fluted corners, molded and arched pendulum door, and ogive bracket feet; fretted and domed hood with three brass ball finials and similarly mounted pilasters. Lower part of case inlaid with a sunburst medallion in light and dark woods. Arched dial of metal, painted with sprigs of flowers in the spandrels in colors and gold on a white ground, is inscribed with the maker's name and shows phases of the moon on a painted revolving disc. Mounted inside the pendulum door is the label, which reads in part: *Simon Willard, clock manufacturer, at his clock dial in Roxbury Street, manufactures every kind of clock work . . .* Very rare. *Height,* 7 *feet* 9 *inches*

775

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[See illustration]

534. INLAID MAHOGANY BRASS DIAL LONG-CASE CLOCK

Simon Willard, Roxbury, Mass., circa 1795

Tall case with brass-mounted chamfered and reeded corners, the molded pendulum door and the base inlaid with segmented fans or sunbursts at the corners in light and dark woods. Domed and fretted hood with brass-mounted pilasters, two ball finials and a gilded metal bird central finial. Arched dial of brass with pewter hour ring and subsidiary dial, decorated with gilded spandrel mounts engraved with the maker's name; shows phases of the moon on a painted revolving disc. Brass-dialed Willard clocks are exceedingly rare.

Height, 7 *feet* 10½ *inches*

375

[Number 533]

535. SHERATON CARVED MAHOGANY LATTICE-BACK SIDE CHAIR
Duncan Phyfe, New York, 1800-10

Slightly canted and reeded square back, a variant of the many lattice-backed chairs in the collection, the present chair showing more skillful treatment of the splat. Paneled crest rail carved with beribboned cluster of darts; curved seat frame and front legs all reeded. Seat in yellow damask.

[See illustration]

290-

536. PAIR SHERATON CARVED MAHOGANY LATTICE-BACK SIDE CHAIRS
Duncan Phyfe, New York, 1800-10

480- Typical Phyfe chair of excellent design. Flaring and reeded square back filled with open lattice-pattern slats centred by small carved rosettes; the paneled crest rail carved with cluster of darts or thunderbolts tied with a ribbon. Reeded and tapered round legs. Seat upholstered.

537. SHERATON CARVED MAHOGANY LATTICE-BACK SIDE CHAIR
Duncan Phyfe, New York, 1810

Chair of excellent design; unfortunately the lattice-splat is restored. Back, rounded seat, and tapered legs all reeded, the paneled crest rail carved with wheat ears and ribbon knot; rear posts are turned above the junction with the seat frame and leaf carved.

225-

[Number 535]

538. HEPPLEWHITE BEAUTIFULLY INLAID MAHOGANY TWO-PART DINING TABLE *Baltimore, circa* 1790

Top consists of two half-round ends, each having a wide drop leaf joined at the centre with brass clamps; frieze finely figured, paneled, and bordered with inlaid stringings and bandings of light and dark woods. The eight tapered square legs are inlaid with similar bandings, pendent husk, and medallions of foliage; two of the legs pivot under the hinged leaves.

Height, 28½ *inches; length,* 7 *feet* 3 *inches; width,* 45½ *inches*

1150

Note: This dining table is in the best style of the period, and for quality of cabinet work it is unsurpassed. Attention is drawn to the fact that the frieze, as well as the top, is solid mahogany, and that the legs are inlaid on all exposed surfaces, not on one surface only as is generally the case. Inlaid cabinet work of this type and quality was popular in Baltimore and vicinity. The table is so constructed as to form a handsome pair of consoles when not in use for dining purposes.

Girl Scouts Loan Exhibition, American Art Association-Anderson Galleries, Inc., 1929

Illustrated in *Antiques,* November, 1929

[See illustration]

[Number 538]

539. SHERATON MAHOGANY CABINET WITH SECRETARY DRAWER

Duncan Phyfe, New York, 1800-10

Rectangular body containing three small drawers in the frieze, below which is a deep drawer fitted for writing purposes with baize-lined let-down front; below this are two doors enclosing sliding trays. Drawers faced with oval panels of nicely figured mahogany, cross-banded in darker wood and furnished with *repoussé* gilded metal handles. At the corners are reeded flat stiles extending into reeded and turned short legs with ball feet.

350-

Height, 49 *inches; width,* 46½ *inches*

[See illustration]

[Number 539]

540. SHERATON FINELY CARVED MAHOGANY SOFA

Duncan Phyfe, New York, 1800-10

Canted straight back with triple panel crest rail showing characteristic Phyfe carving: at centre drapery swags depending from tasseled ribbon knot, and at either side a cluster of darts or thunderbolts tied with a ribbon. Sloped gently voluted and reeded arms resting on leaf-carved and reeded balusters; four reeded, tapered, and turned front legs, three canted square rear legs. Covered in slate blue brocade. Very fine quality. *Length, 6 feet 6 inches*

1100-

Note: 'This is another of the straight-arm variety, but slightly heavier than the others, the cresting rail particularly being wider. The carved drapery and thunderbolts are characteristic; indeed, in the writer's experience, they are the motives most used by Phyfe in his Sheraton designs.'—L. G. M.

[See illustration]

541. SHERATON FINELY CARVED MAHOGANY SOFA

Duncan Phyfe, New York, 1800-10

Canted straight back with triple paneled crest rail showing characteristic Phyfe carving: at the centre drapery swags depending from a tasseled ribbon knot flanked by panels of horizontal fluting. Reeded, sloped, and gently voluted arms resting on reeded and leaf-carved balusters; four reeded, tapered, and turned front legs, four canted square rear legs. Upholstered in Chinoiserie-pattern celadon chintz. Fine design and quality. *Length, 6 feet 5 inches*

500-

Note: 'This is another example in which the decoration of the cresting takes in part a conventional form, rather than a definite object like a sheaf of wheat, a cornucopia, etc. The end panels of the cresting rail in this piece consist of two groups of vertical and horizontal reedings, which have the effect of panels in diminishing sizes, which frame a central group of four reeds.'—L. G. M.

[Number 540]

542. THREE SPLENDIDLY CARVED HEPPLEWHITE MAHOGANY SHIELD-BACK SIDE CHAIRS *Baltimore, circa* 1790

Molded shield back framing an openwork splat of vase form, beautifully carved with drapery swags, group of ostrich feathers, pendent husk, and acanthus leafage. Seats generously proportioned, curved at the front and sides and skirted with inlaid bandings of light and dark woods; the molded and tapered square front legs, carved with rosettes and descending sprays of husk for half of their length and terminating in spade feet, are braced with stretchers. Seats in slate blue satin damask. Back of one chair reinforced with metal brace.

Note: 'During the latter years of the eighteenth Century Maryland must have developed some expert craftsmen; or else cabinet- and chair-makers from other of our larger cities or, quite probably, from England settled there. We can only in this way account for a goodly number of fine examples of furniture in the Hepplewhite and Sheraton styles. The writer has had the opportunity of observing a number of pieces of this high quality in and around Baltimore—notably sideboards, side or serving tables, card tables, and chairs. Of the latter, the writer has been fortunate in acquiring five excellent representatives—the superlative trio here described and the two interesting specimens described elsewhere. The former are from a set owned in the Carroll family, and were unquestionably once part of the furnishings of Carrollton. They were indubitably made either in Annapolis or Baltimore.

3900 —

The five feathers are beautifully carved, as indeed are all the motives. The acanthus design at the base of the splat will be found in, perforce, a different form in the other two chairs mentioned. The carving of the legs is practically unique in American work of this period. The seat frames are of whitewood, covered with mahogany veneer.

Although the style of these chairs is here termed Hepplewhite out of deference to the universal attribution to that designer of all shield-back chairs, and although the design resembles one of Hepplewhite's, it is interesting to note that it follows even more closely a design on plate 28 of Sheraton's Drawing Book. In neither, however, does the central ornament consist of feathers, but rather of some form of leafage. Doubtless, any feather motive in England would have been limited to three, as in the Prince of Wales' crest, so popular in decorative forms throughout the eighteenth century. Five feathers would have no significance there, whereas three would have an unpleasant one with the patriots of Baltimore. New York cabinet-makers were not so patriotic, or, rather, there was a good deal of Tory sentiment among their clients.'—L. G. M.

Collection of the Carroll family of Carrollton

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[See illustration of one]

[Number 542]

543. FINELY CARVED AND DECORATED MAHOGANY PIANOFORTE
Case by Duncan Phyfe; Instrument by Gibson and Davis, New York, 1810-15

Oblong case with rounded front corners, of figured 'Spanish' mahogany banded with similar wood and embellished around the lower edge with a border of ebonized and gilded decoration. Case supported on two end pedestals of vase pattern carved with ascending acanthus leaves, each pedestal supported by two outcurved reeded and leaf-carved legs ending in brass paw feet and casters; the pedestals are braced with a medial stretcher carved with alternating sections of reeding and leaf ornament, and from the middle of the case to the floor falls a rail which carries the foot pedal and is vertically reeded. Keyboard is made of rosewood, stenciled in gold with a cartouche inscribed as follows: *Gibson and Davis, Patent, New York, from London;* while below the keys is a frieze of finely rippled. satinwood. *Height,* 36½ *inches; length,* 5 *feet* 9½ *inches*

950-

Note: 'Phyfe had been working in New York seven years when Thomas Gibson and Marvin Davis came from London and located at 58 Warren Street, where they remained for two years, removing some time in 1804 or 1805 to 63 Barclay Street. They are listed in the Directories for 1802-03 to 1806-07 as musical instrument makers, and in 1807-08 and subsequent issues for many years as piano makers.

'If this were a modern instrument, one would naturally infer that the mechanism and case were made by the same firm. It is difficult to see, however, how these two Englishmen could catch the spirit of a genius like Phyfe and translate it with such fidelity as to duplicate successfully even the touch of the carver. The writer has examined many pieces of English furniture of the period and has never found either carving or inlays of this precise character. Indeed, in no other place in America than New York was anything comparable with Phyfe's work produced. There seems no alternative, then, to the attribution to Phyfe of this and similar instruments, leaving Gibson and Davis the rest of their structures.'—L. G. M.

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[See illustration]

544. CARVED MAHOGANY PIANO STOOL
Duncan Phyfe, New York, 1810-15

50-

Circular top covered in yellow brocade, revolving on reeded frieze and four reeded, tapered, and turned legs with ball feet. Very rare.
Height, 20½ *inches; diameter,* 14 *inches*

[Number 543]

545. HEPPLEWHITE INLAID MAHOGANY FITTED WRITING AND CARD TABLE *New York,* 1790-1800

Hinged rectangular top which when open reveals an arrangement of small drawers, pigeonholes, and a hinged tablet on strut, so fitted as to fall flush with the surface, which is baize-lined and may be used for cards or other purposes. In the frame are three drawers furnished with brass circular handles chased with draped urns. Four tapered square stationary legs with brass shoes; a fifth leg pivots under the hinged leaf. Of figured light mahogany, the frieze and supports finely banded and inlaid with light and dark woods.

350-

Height, 30½ *inches; length open,* 42 *inches*

Note: 'This is a rare form of desk. It is also exceptional as a fairly well authenticated example of New York made furniture, having been an heirloom in the Metcalf family. The leaf supported by the fifth leg, of course, closes down when the desk is not in use and the piece then becomes a library table. The upper side of this leaf is covered with beautifully figured veneer with satinwood lines at the edge. The top and inner side of the leaf are lined with felt. The mahogany is golden brown in color.'—L. G. M.

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[See illustration]

[Number 545]

546. PAIR HEPPLEWHITE FINELY CARVED AND INLAID SHIELD-BACK ARMCHAIRS *New York, circa* 1790

Molded shield back, framing a beautiful openwork splat carved as interlaced strapwork, formal leafage, and drapery swags depending from rosettes, with a beribboned shell medallion inlaid in satinwood. Abbreviated arms and arm supports gracefully curved and voluted; molded and carved with small rosettes and leafage. Grooved, tapered, and gently curved square supports; seat in *chinoiserie*-pattern celadon chintz. One chair has a repaired arm support. Exceptional quality.

900-

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[See illustration of one]

547. HEPPLEWHITE CARVED AND INLAID MAHOGANY SHIELD-BACK SIDE CHAIR *New York, circa* 1790

Similar to the preceding chairs; the molded shield back frames an openwork splat carved as drapery swags, interlaced strapwork, leafage, and rosettes, and embellished with a shell medallion inlaid in light woods. Grooved, tapered, and gently curved legs; seat in figured chintz. One leg repaired.

210-

548. HEPPLEWHITE FINELY CARVED MAHOGANY SHIELD-BACK SIDE CHAIR *New York, circa* 1790

Molded shield back framing an openwork splat beautifully pierced and carved with drapery swags depending from rosettes and group of ostrich feathers and converging to a demi-rosette at the base. Grooved, tapered, and gently curved legs; seat in blue brocade.

225.

[Number 546]

549. PAIR SHERATON CARVED MAHOGANY WALL BEDSTEADS WITH DRAPERIES *Duncan Phyfe, New York,* 1800-10

Direct adaption of a Sheraton design, well carried out in solid mahogany. Consists of paneled ends of equal height fronted with free columns carved as reeded balusters with pineapple finials and a a fillet of leaf carving at the centre. The wall side of each bedstead has two plain square columns which rise about two feet above the end panels and are slotted on the upper section to hold the frame on which is suspended the draperies that hang down in canopy form. Equipped with box spring, mattress, and golden yellow brocade cover.

Length, 6 feet 2 inches; width, 4 feet 3 inches

810-

Note: 'Phyfe produced a number of four-post bedsteads, but if he made other wall or sofa-beds similar to those here illustrated, they remain hidden away in some unknown home or storeroom. Sheraton designed several bedsteads of this character, probably none of which were ever given form in wood or damask. For one reason the expense would have been enormous, so elaborate were the carvings and draperies. In England, doubtless, these designs were adapted to beds much simpler in detail, though even there they could never have been plentiful, notwithstanding obvious advantages. The drapery now used with these two samples is of the simplest. Originally, it was probably much more profuse. Mahogany rails, which have been temporarily removed, ran between the wall posts, to which paneling of pleated silk could have been tacked. The idea was seemingly never carried out, for neither these rails nor the rear lower rails show evidences of upholstery. The mahogany is beautiful in quality, and the technique displayed is very high, both in cabinet work and carving.'—L. G. M.

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Illustrated in *Antiques,* May, 1929

[See illustration of one]

[Number 549]

550. SHERATON MAHOGANY THREE-PART DINING TABLE

Duncan Phyfe, New York, circa 1800

Comprising two rounded end-tables on tapered round legs and a centre part with drop leaves on tapered square legs. Although tables with legs of varied pattern are scarcely ever met with, it is possible that the present example was constructed in its present form.

200

Height, 28½ *inches; length extended,* 8 *feet* 4 *inches; width,* 46 *inches*

551. WILLIAM AND MARY PINE AND MAPLE LOWBOY

New England, 1700-10

Overlapping top, three drawers; four trumpet-turned legs braced with cyma-curved X-stretcher. Retains old reddish brown paint.

160

Height, 29 *inches; length,* 36 *inches*

552. MAHOGANY BOW-FRONT CARD TABLE

Duncan Phyfe, New York, circa 1805

Hinged rectangular top, frieze veneered with crotch mahogany with cross bandings of the same wood; five reeded and tapered legs.

175

Height, 30 *inches; length open,* 25 *inches*

552A. PAIR JAPANESE FOUR-FOLD DECORATED PAPER SCREENS

Early XIX Century

Unusually high four-section screen decorated with large peonies and leaves in colors on a gilt ground; backed with black paper of a mottled design. Imperial mark.

70

Height, 6 *feet* 3 *inches; length open,* 10 *feet* 4 *inches*

ORIENTAL RUGS

40

553. ANTIQUE ROYAL BOKHARA RUG

Tawny red field, woven with four chains of flattened octagons parti-colored in orange and ivory and bordered with rosettes and latchhook ornaments. Repaired. *3 feet* 9 *inches square*

554. KABISTAN PRAYER RUG *XVIII Century*

Midnight blue field, closely woven with rows of serrated leaf motives checkered in colors, beneath a prayer arch; ivory border of quaint bird figures; between scarlet and brown rosetted guards. Very fine weave. *Length,* 4 *feet* 8 *inches; width,* 3 *feet* 5 *inches*

70

555. ANTIQUE BALUCHISTAN PRAYER RUG
Maroon field, woven with chains of carnation motives, parti-colored in blue and green and scarlet and blue, beneath a rectangular arch with scarlet and green borders.
Length, 4 feet 3 inches; width, 3 feet

20

556. DAGHESTAN RUG
Blue black field, woven with scattered nomad ornaments and three skeleton stellate medallions in colors; five geometrical borders.
Length, 4 feet 5 inches; width, 4 feet

20

557. MELES PRAYER RUG
Tomato red field, woven with diamonds and floral rosettes, beneath a constricted prayer arch with ivory spandrels hung with chain rosettes; saffron yellow border of rosettes and eight-pointed stars. Semi-antique rug. *Length, 5 feet 4 inches; width, 3 feet 8 inches*

40

558. CAUCASIAN RUG
Lapis blue field, woven with three stellate medallions in tan and ivory; latchhooked and rosetted borders.
Length, 5 feet 2 inches; width, 3 feet

25

559. KAZAK RUG
Field divided into three parts with scarlet and blue grounds woven with latchhooked diamond medallions, rosettes and animals; rosetted ivory border. *Length, 6 feet; width, 3 feet 4 inches*

25

560. GHIORDES PRAYER RUG *Circa* 1820
Pistache green field, beneath a stepped mihrab with sky blue spandrels woven with rose pink carnations, with bands of cloud ornament at either end of the field; wine red and ivory stripe borders, between green and brown carnation guards. *Length, 6 feet; width, 4 feet*

80

561. BERGAMO RUG
Double arched tomato red field, with a brilliant powder blue diamond medallion and spandrels woven with blossoms, the medallion surrounded by a framework of green branches; scarlet border of scrolled rosette motives in colors of the field.
Length, 7 feet; width, 5 feet 3 inches

60

562. BERGAMO RUG
Design of the preceding, with some variation in the coloring.
Length, 7 feet; width, 6 feet

80

563. ANTIQUE DAGHESTAN KAZAK RUG
Rose red field, woven with three stepped sapphire blue medallions scattered with rosettes and crosses; powder blue borders of serrated leaves and two-branch candelabra. *Length, 8 feet; width, 5 feet*

70

564. KARADJA RUG
Rose red field, woven with a pole of sapphire blue diamond medallions; turquoise green border of rosettes and branches of leafage.
Length, 8 feet 9 inches; width, 3 feet 9 inches

65

565. KARA-DAGH RUNNER
Scarlet field, *semé* with an allover design of rows of tiny floral shrubs; bluish green and ivory borders.
Length, 10 feet; width, 3 feet 8 inches

90

566. NORTH PERSIAN RUG
Interesting striped field in greenish blue, scarlet and midnight blue, each stripe woven with an undulating branch hung with 'pear' motives; brown border of serrated 'vines'. Semi-antique rug.
Length, 12 feet 10 inches; width, 4 feet 6 inches

60

567. HAMADAN RUNNER
Ivory field, woven with tan hexagonal medallions and skeleton tree motives, within a green chain branch border.
Length, 19 feet; width, 2 feet 5 inches

35

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